TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. LI., NO. 1,330. NEW YORK: SATURDAY, JUNE 18, 1904. PRICE TEN CENTS.

Photo De Youngs, N. Y.

HOPE BOOTH.
(Mrs. Rennold Wolf.)

BE kind to the little girl on the road. Encourage her. Remember your own first season. It is as cruel to destroy hope as it is to destroy belief.

Don't kill the child's confidence that she can rise to heights hitherto unknown by dint of work and talent, through any damp innuendo about "influence." As well tell a dying old woman whose glazing eyes are fixed upon sights unseen of yours that you have doubts of there being any heaven, after all. Keep your doubts and your dismals to yourself, especially when the little girl is within hearing.

Don't destroy her illusions, if belief in high purpose and hard work, constancy of aim and affection, and the ultimate victory of the best, in every one, are illusions. I always grow restive under minor keyed conversation about "illusions."

When we have lost these desirables it is our own fault, merely an instance of misfit faith in some individual not yet grown to the stature of our expectation.

We are looking cross-eyed at life when we deduce from one Jones' defection that all the world is out of the perpendicular. But whatever your own slant of vision may be, don't force it upon this little one, who is looking with clear, happy eyes upon a young and beautiful world.

It was this letter, fallen into my hands by chance, written by a sixteen-year-old to her mother, that set my thoughts in the direction of the new born in the profession:

The sun is just setting clear over the mountains, and it is beautiful, and the surrounding country and sky are beautifully tinted by the glow. It is all so rosy and bright. Wouldn't it be lovely if life were just the same, though somehow the brightness of most people's lives has a shadow hanging over it somehow, somewhere. It is sinking lower and lower, and I guess I'll close this and send with oceans of love and kisses as the last bright gleam sinks down behind the mountains. Directly the stars will come out and none will be so bright as the guiding star of my life, hope and ambition, my mother. Good-night, dearest, and pleasant dreams, from

And on the other side is a postscript of painfully practical import:

I'll send Mrs. H. something when I can. You see, working at $12½ isn't particularly profitable, and I don't get full salary until the middle of next month.

Be kind to the younglings!

Have you written it? The letter to Kate Claxton, veteran actress and suffering woman, whose son and mother have both been carried across by the grim ferryman within a few weeks?

We tread the dark places of life alone, it is true. You remember the wee tremolo in Henrietta Crosman's voice when she spoke the line in Sweet Kitty Bellairs:

"We make love and we marry in pairs, but, oh! we are born alone and alone we die." Yet the dark places are lighted by the lamp of sympathy. The way is less long if across the distances we hear the voices of friends, "Be of good cheer. It is brighter farther on."

Write the letter.

It was said at the Greenroom Club by a star producer who wags the wickedest tongue in the profession.

"I see," said he, "that Mr. Blank is being supported by Miss Dash, his wife, in the adaptation of that French play—what's the name?"

"Yes, and the pity o' it," murmured his companion over a hot day mixture of ginger ale and whatever you please.

"M——m!" The star clipped the end of a fresh cigar. "A pity they don't have a row and separate, since she won't leave the stage."

"Monster!"

"There is compensation even for conjugal infelicity in this world of nicely adjusted balances," reflected the star.

"You remember that Henry Ward Beecher was asked, 'What regulates the length of sermons?' and he answered: 'The mercy of God to the congregations.'

"While I deplore marital unhappiness there is sometimes a bright side to it, and that is turned toward the audience. The star foisting a bad actress upon the public because she is his wife is playing a confidence game on the public, and he goes on playing it, unless they separate for reasons purely personal. The silver linging to the conjugal cloud is that the heartless commercial public hopes he will have a better leading woman next season. There are some female stars carrying excess baggage called 'leading men,' who ought to be at home earning money to make up the season's deficits."

"If Beecher were alive to-day and were asked, 'What regulates the conjugal felicity of players?' he would answer, 'The mercy of God to the audiences.'"

Blessings on the people who gild the gray of life with the gold of sentiment!

Last year a pretty little ingenue married her "ain true love," and, to all appearances, will be happy ever after. In an ante-nuptial confidence she said to her chum in the company:

"My dear, professionally speaking, I am dying. Don't mourn for me, for I am glad to go. I bequeath to you all my professional belongings, my stage wardrobe, my talent and my ambitions. I give them to you freely. Add them to your own and make a double success."

The spirit of this odd bequest changed from jest to earnest. The legatee feels the solemn responsibility of her friend's career as well as her own, and matron and maid write to each other, odd letters with a psychic flavor. And the maid—with this friendly spur at her side, is doing passing well.

An actress friend in whose company I saw a well-dressed society play gave a lesson sartorial when she said:

"That girl in the blue gown has a lot of good points and one bad one. She has a frightfully thin, ropy neck. That mull ruching she wears around her low cut corsage emphasizes it hideously. It simply screams to you to look at the bones and hollows above it. If it had been finished with a flat band of velvet or silk, the neck and gown would blend. It is only a woman with a full, satiny chest who can afford to wear a ruche on a low cut gown. But watch the women with lovely necks and shoulders and you'll find them accentuating their charms with the accommodating flat band. It is only the thoughtless, thin-necked girls who have the tulle ruche. Ask Madame Fifth Avenue about it. She calls it a 'shrieking line of demarkation.'"

Marie Cahill opines that a hit is a matter of geography.

"When I commenced playing," she said in a box at the New York Theatre one night, "I was delighted if I could provoke a smile from the stage-manager or some member of the company of easy risibles. I expected my success to be bounded by the footlights, and had only one ambition. That was to not be discharged, because I needed the money. But some time toward the end of my third season I noticed a rubicund, foolish-looking old gentleman in the first row of the orchestra.

"'If he's as silly as he looks any one can make him laugh,' I thought, and ambition to perform the feat fired my breast. A shrug of the shoulders and a wink and I succeeded. That was the beginning of my career. I had gotten past the footlights that I thought impassable. The next season I worked for the second and third rows. Then I got ambitious to impress the fifth and sixth. Gradually I worked toward the middle, but I knew I would never be 'made' until I had reached the back row. When I sang 'Nancy Brown' the opening night of The Wild Rose in New York I watched a man who leaned against the door. He was a dreadfully homely man, but I thought he was handsome as a god when he laughed. That marked an epoch for me. I had gotten past the last row, and my wildest ambition was satisfied. Work to reach the last row."

THE MATINEE GIRL.

A NOVEL COMPLAINT.

Lee Shubert and William A. Brady allege that their "professional prestige and standing" have been damaged to the extent of $10,000 through Aubrey Boucicault's failure to fulfil his contract with them. They have assigned their claim to Moses D. Rubin, who has brought suit in the New York Supreme Court to recover $60,000 damages from Mr. Boucicault, who is described in the legal papers as "a veteran in the theatrical business." Shubert and Brady say that Mr. Boucicault entered into a contract to play under their management for a period of three years beginning last September and to run to Sept. 1, 1906. Relying on this contract, the managers say, they made engagements in theatres all over the United States for a company in which he was to star. During the season he is alleged to have "wrongfully, whimsically and capriciously" refused to carry out his obligations. This curious schedule of damages is given: Damages to various members of the company chargeable against plaintiffs because of defendant's refusal to perform under the contract, unknown; damages chargeable against plaintiffs by the theatres at which defendant refused to play under the contract, unknown; loss of profits, $50,000; damages to plaintiffs' professional prestige and standing, because of their inability to fulfil their contracts at theatres and to conduct performances as advertised by them, on account of defendant's refusal to perform, $10,000.

ACTORS' SOCIETY ANNUAL MEETING.

A Splendid Showing President Courtleigh's Address—The Building Fund.

The annual meeting of the Actors' Society of America was held at the Criterion Theatre, June 9, at 11 A. M. The officers present were: William Courtleigh, President; Ralph Delmore, Vice-President; De Wolfe Hopper, Secretary; Harold Hartsell, Assistant Secretary; Maida Craigen, Treasurer, and Israel A. Washburn, chairman of the Board of Directors.

There was an estimated attendance of about 300 members. The following directors were elected by ballot to fill the nine vacancies on the Executive Board: James K. Hackett, Henry Woodruff, John E. Kellerd, Frank Burbeck, Ernest Lamson, George D. Macintyre, Edward McWade, Bessie Taylor, and Harold Hartsell.

Encouraging annual reports were read by Secretary De Wolfe Hopper, chairman of the Board of Directors; Israel Washburne, and Treasurer Maida Craigen, showing the Society to be in a most flourishing condition. Then followed the President's annual address. Mr. Courtleigh spoke as follows:

Now, ladies and gentlemen, I find it is up to me. We have come to the order of business where your President is expected to make an address. I have fortified myself against my own embarrassment and your possible disappointment with the consoling thought that I am not compelled to follow any definite subject nor to continue speaking after I have reached a point where I have nothing more to say. (Laughter and applause). It occurs to me that I might base whatever address I would make to you upon the reports of the Secretary and the Chairman of the Board of Directors. But first I would like to extend my grateful appreciation and sincere, heartfelt thanks for the assistance and encouragement that have been tendered to me by the members of this society and by the officers since my election to the office of President. Whatever good I have been able to do has only been made possible by the loyal assistance and encouragement that I have received from every member of the society with whom I have come in contact.

The statement in the report of the chairman of the Board of Directors that strikes me most forcibly is the one referring to the number of our members in good standing, also the number of new members made in the last twelve months. I would like to add that there are some sixty applications on our bulletin board in the society rooms that will be acted upon at the directors' meeting in July. This will bring our membership up to 1,770. This indicates that in spite of the most disastrous theatrical year in the annals of the theatre in America the progress and prosperity of our society have been phenomenal. It is very gratifying to note that since our last annual meeting a number of prominent players have enrolled themselves with us in an effort to harmonize the interests of the actor's calling. Since last July we have either elected or reinstated to membership the following: William H. Crane, Maxine Elliott, Virginia Harned, Henry Miller, Henry E. Dixey, Elsie De Wolfe, Robert Hilliard, Henry Woodruff, Guy Standing, Oswald Yorke, Peter F. Dailey, Richard Golden, George Arliss, James T. Powers, Fay Davis, Charles Richman, Lawrence D'Orsay, E. Y. Backus, Lillian Thurgate, William H. Crompton, Frank Worthing, Frank Burbeck, Charles Dalton, Edwin Foy, Reuben Fax, J. H. Gilmour, William Farnum, John Glendenning, Edward Ables, William Harcourt and a great many other distinguished and earnest men and women who have become alive to the need of a conservative association to represent us.

Through the efforts and influence of this society we have removed from the minds of many of the more prosperous and fortunate actors the impression that they can afford to stand alone and that our association was only for people in chronic hard luck. We all know how evanescent are fame and prosperity, and how largely the element of chance enters into all our projects, and how it sometimes causes the talented and deserving to fail while the lucky and undeserving often succeed. I have only good wishes for the man who has passed me in the race, knowing that through good fortune I also have been able to pass others more worthy than myself; but I have only contempt for the man who forgets his humble days, who believes himself better than his fellows, and who seeks to pull up the ladder by which he has climbed to success. (Applause.)

We have the right to expect—yes, to demand—that every member of this profession shall stand shoulder to shoulder with us in our efforts to raise its dignity, to make it stand for the theatrical profession as the Bar Association stands in law and as the Medical Association stands in medicine. (Applause.)

No one believes that more bigness will make this society great. I am of the opinion that the prosperity of the country depends not upon the abundance of its revenues, nor on the strength of its fortifications, nor the beauty of its public buildings. It consists rather in the number of its cultivated citizens, in its men of education, enlightenment and character. So, I am convinced, must this society, if it is to endure, if it is to be something more than the mere whim of to-day, rely upon the intelligence, conservative enthusiasm, and, most of all, upon the absolute loyalty of every member. (Applause.) Here are to be found its true interest, its chief strength and its real power; therefore, in our anxiety to increase our membership we should not be unmindful that this society has for its object professional efficiency no less than human well-being, and the utmost care should be exercised to exclude the irresponsible, the unreliable and the incompetent, that our membership may include only those who are worthy of being votaries of the actor's art. (Applause.)

We have made our progress and we owe our prosperity to the fact that up to the present time we have adhered to a conservative policy in accomplishing our lofty purposes. We must continue along these lines, and we must trust to evolution rather than revolution in bringing about better conditions in the professional labors and daily lives of our members. (Applause.) This policy will insure to us more of well-being, more of security, more of dignity, I am certain, than any other policy we can adopt.

Fellow-members, I can contemplate the time when the players of America, through the beneficient teaching of this society, will regard themselves as fellow soldiers who are fighting to see who can make the greatest contribution to the general good. We have at present an inherent power beyond our realization, an immense influence for good, if it is properly directed, that cannot be withstood or gainsaid. But it is essential that every member should regard himself as an integral part of this society, to make it represent the embodiment of absolute and unswerving loyalty to our cause, the advocate of all that is best in our lives and the unyielding opponent of any movement that would tend to discredit the honor of our calling.

We must labor for it individually and collectively, that it may stand as the highest type of an association of players, ever ready to lend its voice, its influence and its power to elevate the character and maintain the dignity, the nobility and the traditions of our glorious profession. (Long and continued applause.)

Ladies and gentlemen, I am glad that you echo the sentiments expressed in my remarks. I only regret that although we are in a theatre it is impossible to give an encore.

The officers of last year were re-elected for the ensuing year, as follows: William Courtleigh, President; Ralph Delmore, Vice-President; George D. Macintyre, Secretary; Maida Craigen, Treasurer.

A rising vote of thanks was tendered to Charles and Daniel Frohman for their donation of the use of the Criterion Theatre for the preliminary and annual meetings of the Society. It was resolved that an Auditing Committee of three be appointed by the President every month to examine the books of the Society.

The Building Fund was discussed with enthusiasm, and the President announced that he had received a subscription from De Wolfe Hopper for one hundred brick certificates. Frederick Watson, Ernest Lamson, George D. Macintyre, Bessie Taylor, Lester Franklin, Lucille Laverne, Sadie Stringham, Joseph Green, Joseph De Grass, and Fannie Cannon likewise announced their subscriptions for $100 each for the fund. Myra Brooks subscribed $50, and generous subscriptions were also received from Henry Pierson, Murry Woods, Ella Robinson, Blanche Seymour, Louis Francis, Charles James, Mac M. Barnes, Charles Mailes, and Calvin Tibbits.

The Society's receipts last year exceeded those of the preceding year by $2,000. A substantial increase in the membership was shown, there being 1,770 members in good standing. The meeting adjourned at 4.30, and, on the whole, was the most enthusiastic that has yet been held by the Society.

GOSSIP OF THE TOWN.

Morris Finkel, an actor, of 25 East Ninety-ninth street, Manhattan, shot and mortally wounded his wife, an actress, also known in New York, and then killed himself, in Orange, N. J., last Tuesday night. The affair is most mysterious, as the couple lived together apparently in the greatest harmony. They were found a short distance apart. He was dead with a bullet in his head. His wife had bullets in her body.

George W. Lederer was found guilty in the Court of Special Sessions last Tuesday of violating the Penal Code in having permitted negro children to sing and dance in the plantation scene in The Southerners at the New York Theatre. Sentence was suspended. Louis Werba, the stage-manager, was fined $25 because, it was alleged, he threatened to kick an agent of a society whom he found about the theatre.

The voting contest for the prettiest chorus girls in Piff, Paff, Pouf, at the Casino, was closed last Tuesday night. The winners were Jane Mandervill, of the Easter Girls, who received 724 votes; May Maloney, of the Easter Girls, who received 650 votes, and Vonnie Hoyt, of the Easter Children, whose votes numbered 607. Mr. Whitney promised to give all three small parts in his next musical production.

Herr Conried, after spending several days in Berlin, started last Tuesday for Dresden, Prague, Vienna, Budapest, Milan, Florence, Naples, Rome and Munich. He found that many singers were eager for a New York engagement, but had exaggerated ideas of the salaries paid. Singers of indifferent reputation seemed to regard $2,500 a night as a matter of course.

Dolores Lettany (Collins), through her counsel, Milliken and Nicholson, secured an absolute divorce on June 6, 1904, from the Court of Common Pleas in Philadelphia from her husband, Emil Collins.

Louis Mann signed a contract last Tuesday with C. B. Dillingham by which he is to be starred for five years, beginning next season. He will be seen in straight comedy without music.

Arrangements were completed last Wednesday whereby John C. Fisher, by agreement with the executors of the Augustin Daly estate, secured the American and Canadian rights of the Chinese-English muiscal comedy, San Toy. James T. Powers will be seen in the character Li, originated by him at Daly's Theatre. George K. Fortescue will also be seen in his old part.

Lorraine Buchanan closed her starring tour in The Billionaire at Webb City, Mo., May 15, and opened in Summer stock at the new Grand Theatre, Iola, Kan., the following week.

Sam Shubert last Monday, June 6, closed a contract for a term of years with Herbert Kelcey and Effie Shannon whereby they are to be starred jointly in a new production each season. The play in which they will first appear, about Sept. 1, is the German military play, Taps.

Officers of the Hotel Men's Mutual Benefit Association, which opened its annual convention at the Murray Hill Hotel last Tuesday night, purchased 500 seats for the performances of Wang at the Lyric, and 500 more for Piff, Paff, Pouf at the Casino for last Thursday night.

Mrs. Patrick Campbell produced, in Camden Town, Eng., June 6, a new play, Warp and Woof, written by the wife of the Colonial Secretary, Alfred Lyttleton. The play, written to draw attention to the overwork and temptations of shop girls in large dressmaking establishments, is reported as being clever and earnest, but regarded as overdrawn.

For the benefit of the New Rochelle Day Nursery the first of the open air performances of The Pied Piper of Hamelin, adapted and arranged by Margaret MacLaren Eager, and produced under her direction, and also a production of Miss Muffet and the Spider, were given in New Rochelle on the afternoon of June 10, on the lawn of Mrs. Leigh H. French, in Pelham Road. The second performance was given on the following afternoon.

Members of The County Chairman company last week presented George F. Marion, stage director for Henry W. Savage, with a volume of costume plates covering the 1,500 year period between 315 and 1815.

Frank L. Perley last Wednesday signed a five years' contract with Mabel Hite to play the leading roles in musical comedies under his management.

Mr. and Mrs. Harry McRae Webster tendered a dinner on June 7, it being their wedding anniversary, to Mrs. T. D. Briscoe, Mr. and Mrs. A. M. Slaughter, Kitty Vincent, Olive Briscoe, Fred W. Peters, Howard E. Messimer, and Arthur Coghser.

William Stuart and Anna Hollinger have recently concluded arrangements to appear under the exclusive management of Charles E. Blaney, and will open early in August in a new play written by Mr. Blaney.

The Hotel Belleclaire Roof-Garden opened its season on June 11. Milton Roblee is the popular proprietor, and intends making his entertainment this Summer more attractive than ever before.

Contracts to build the new theatre in Philadelphia for Charles B. Dillingham were let last Thursday by the architect, John T. Windrim. The building will be of stone, brick and terra cotta and will have frontages of 111 feet in Broad and Watts streets, 123 feet in Cherry Street and 63½ feet in the north line.

John S. Duss, the bandmaster, and Robert E. Johnston, his former manager, are defendants in a suit begun in the Supreme Court by the Strobridge Lithographing Company to recover $6,000 for printing and materials furnished for the productions of Saratoga and Maud Muller. The plaintiff company claims that Duss and Johnston are both liable as partners. Duss denies his liability and disclaims having any interest in any of Johnston's productions.

Jules Murry has engaged Max Figman to play the part of Sir Reginald Belsize in The Marriage of Kitty next season, and will star him jointly with Bettina Gerard, who will play the part originated by Marie Tempest.

Arthur Berthelet has completed arrangements with Little, Brown and Company, publishers, of Boston, to produce The Son of Don Juan, by the Spanish dramatist, José Echegaray.

☞ Star wishing representative to book or manage tour can consult E. D. Shaw, 1358 B'way, Room 7, N. Y. ☜

RECOLLECTIONS OF ROSE EYTINGE.

Her Adventures in the Bluest of Blue Towns in England.

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Did you ever see a blue town? I did. Blue! blue! blue! and an odd and a curious spectacle it was. It happened this way:

I was in England, and on the occasion when I visited this blue town, I was traveling by rail from London to a distant town in the north. And I was traveling on Sunday—not an easy thing to do in England.

It was a Sunday in June, a perfect day, with a bright sun shining, and a gentle breeze blowing. It was a day which invited one to dawdle, though I am not much in the habit of dawdling, being rather given to going direct to either my point of view or to my destination.

I was strongly tempted to leave that stuffy railway carriage, and find my way to some sweet-smelling country lane, and there dawdle a while, if on inquiry I found that I could do so, and still reach my destination in time.

I instituted inquiries. Result: In twenty minutes the train on which I was traveling would reach a small station. To that station there came within an hour a coach, daily, Sundays included, which conveyed passengers to a town a few miles distant, returning the same day to this same small station in time to meet the next northbound train.

Nothing could have better accorded with my wishes. A coach? A real, for-true coach? It seemed too good to be true! I exclaimed, Ophelia-like: "My coach! My coach!" and hurriedly prepared to depart.

I was duly dropped on to a tiny platform. I was the sole passenger so dropped; and when, in a minute or two, that train had disappeared, I found myself in complete solitude. The only habitation visible was a tiny square, gray stone cabin, with one small door and a tiny window; and under this window was a small, wooden settle. This combination was evidently the station. On the settee I sat down, prepared to wait for the coach which was to carry me to the habitations of men. All about me and within the range of my sight there was nothing that indicated their presence. I was as absolutely alone as was ever Robinson Crusoe on his desert island before the entrance on the scene of Friday. At first, the situation was new, and rather interesting; but soon it became oppressive. There was not a sound to break the solitude, save the occasional twitter of a bird, or the distant—very distant—moo of a cow. Still I waited. I do not know how long it was, and I dare not say how long it seemed to me, when I discerned in the distance what appeared to be a man. As the figure approached my hopes were realized. It *was* a man! and I can say on my conscience, never, before or since, have I ever been so pleased to see a man! The nearer he came, the more pleased I was at his appearance, for he was dressed in corduroy, and I knew he was a railway porter.

When he descried me, he was a much surprised person, and candor compels me to confess that he did not seem to be at all pleased. The way in which he surveyed me left me no alternative but to gather from his manner that he looked upon me as either a maniac or a malefactor.

There then ensued, as nearly as I can remember—a colloquy something like this:

Was the coach coming soon?

No, the coach (which word he pronounced something like this—"coo-arch") was *not* coming.

What! was the coach not due here!—at this station—to-day?

No, it were *not*.

Not at all?

No. Era fule knows t' coo-arch does na' coom o' Sundays.

Why! what is to become of me?

His only reply to this query was a glance of stolid indifference, clearly indicating that he neither knew nor cared; and, turning away, he proceeded to pick up some letters and packages that had been flung from the train, and was going on his way, actually intending to leave me, alone and desolate, in that lonely place. But that I would by no means submit to.

I produced an argument that I have never known to fail in any question that arose between a passenger and a railway porter in England.

I showed him a shilling, at sight of which he at once became deeply interested in, and most desirous to serve, me.

In the new relations thus established between us, I learned that a few miles from this place there dwelt a "widow man," who was the proud possessor of a pony and trap, but he, the railway porter, opined that "to bring out th' powney o' a Sunda" would involve the payment of double rates. That difficulty being removed, I proposed that we start at once in quest of the widow man's pony-trap. But my railway porter raised a few objections, among them being "there be one or two stubble-fields, and a ploughed field; and there were Squoir's black bull in te medder." This last argument at once prevailed with me.

So it was settled that I should stay where I was, and he would bring to me the trap and the widow man—when a half-crown should be added to the shilling already in his possession. Soon the figure in corduroy faded from my sight, and again I was left to my solitude. But soon my eyes were gladdened by the sight of the pony and trap, bringing to me my corduroy ambassador and the widow man. The financial transaction, involving the passing of half-a-crown from my keeping into that of my cerduroy friend being concluded, I soon found myself seated beside the widow man, bowling over smooth roads, through lanes delicious with sweet odors, and passing, now a stately hall, half hidden by grand old trees, now a fine, gray old church, with Lych-gate and porch overgrown with ivy, with its nearby parsonage, sedate and picturesque, and a little way off the quiet churchyard. And then cottages; at first, tiny stone habitations, with little, low doorsteps, sunk a foot or so below the road, and equally tiny windows, with small, leaded, diamond-paned glass, and pent-house, thatched roof; and flowers flowers everywhere!

Soon the cottages began to be a little better in character, as if they might possibly consist of four rooms, instead of two, and from the doors, at the unaccustomed sound of hoofs and wheels, there came from time to time comely dames, lasses and little children, who would stand at their doors, or come out into the road, and bob curtseys; and when these curtseys were acknowledged by a little shower of small coin, the curtseys grew lower, and the blessings louder, till they both closely resembled the salaams and Allah il Allahs of the East. Curious; how universal is the love of backsheesh to the whole human family!

At last, we came to a long, rambling, but most stately, gray stone building, with flower beds, graveled walks, and every indication of opulence about it. This I, with much difficulty, extracted from the widow man was the workhouse.

I ought before to have mentioned that my companion was most inflexibly taciturn, with no capacity or wish for conversation, being as immovable in that respect as was ever our old friend Barkis. I remember when I was rather urgently endeavoring to extract some information from him as to some fine place that excited my curiosity and admiration, he told me that he "wor nivver much for clackittin;" he "could na abide it."

A few rods from the fine workhouse there sat, at the side of the road, with their legs dangling down to the ditch, a group consisting of a man, a woman and two children. It was not easy to guess at the ages of any of them, their faces and hands were so encrusted with dirt and travel-stains; and their clothes told as little, for they were mere shapeless, colorless, fluttering, nondescript rags. They made no attempt to beg. They first looked up, with lack-luster eyes, as if, being conscious of their hopelessness, knowing they could never present themselves as "worthy poor," they knew in advance that any appeal they might make would meet with no response.

But we were now very near the town gate, this being apparently one of the few walled towns still left in England; so I gathered up my courage in both hands, and in my most American and positive manner ordered a halt. The widow man was amazed into a prompt obedience; and when a little practical help, in the form of a few silver coins, was bestowed upon the forlorn group, their amazement was even greater than that of the widow man.

My jehu was so disgusted with my utterly reckless behavior in encouraging persons so evidently outside the pale of respectability as were these poor creatures that he made no attempt to conceal his wish to be well rid of me. So, proposing to settle with him, when he came back to restore me to the little station whence he had brought me—for I was far too canny to pay him in full—I dismissed him, and made my way through the ponderous archway into the town.

It was silent as death. As far as I could see not a human creature was visible—not a horse—not a dog—not a chicken in sight!

I wandered on, and soon found myself in the market place, and a quaint old place it was. It formed four sides of a hollow square, each side being lined with quaint old houses; and I noticed that all these houses had a number of their windows boarded up; and I afterward learned that these windows had been so boarded, up for about a century, to avoid the window tax levied upon his beloved subjects by King George the Third of sacred memory. And the thought came to me, as it has come many times since, that we Americans are a very ungrateful people, not to erect monuments to the memory of George the Third: for if he had not been the most pig-headed of old idiots, we might have continued to be his faithful subjects.

In the centre of the market place was a broad platform, to which three or four steps ascended, on which stood a high cross. At its foot was an old stocks. The effect of these two sinister objects, blotting out the sunshine, was extremely uncomfortable.

On leaving the market place I found the streets presented a more livable appearance. I was on the high street, filled with shops, all closed, of course; and now I noticed that dark blue was the prevailing color. The public-house bore the sign of the Blue Lion, and that king of beasts was represented as being of great ferocity, with a bristling mane and tail of dark blue. So with the butcher, who introduced his wares through the medium of a fine specimen of a blue bull. The haberdasher's wares were all blue, according to his sign, and so along the whole length of the street. Even the barber had fallen into the same blue mood, for the pole indicating his trade, instead of being striped, according to traditional usage, was blue from base to pinnacle. From time to time I met divers maid servants in holiday caps and aprons; and shambling 'prentice lads, carrying home the fragrant smoking Sunday dinner of fine joints. And brown baked potatoes; and I found that the perfume of these dinners, wafted to me through the Summer air, reminded me that I, too, wanted my dinner, and I wanted it badly. So I essayed to stop the first one of these dinner bearers, to inquire where I could find an inn; but from the strong stare with which I was met, and the haste with which the dinner bearer fled from me, one would have thought that I had been about to wrest from him his precious load. So with the second, so with the third; the same stony glare—the same stolid silence—the same hasty flight; and soon I found myself again the sole traveler upon the high street, with only the faint reminiscent odors of the banished dinners to satisfy my hunger, and they were very far from satisfying it.

On and on I wandered, but could see no sign of an inn. At last, at the top of the street, I descried a high iron paling, with a gate in the centre, and swinging from it a sign, which at the distance I could not decipher. But, taking heart of grace, I climbed up to it. Oh, joy! The sign of the Blue Dragon indicated a house of entertainment; and inside the iron gate appeared a house of most encouraging appearance: a low, two-story building of irregular appearance, giving promise of unexpected ups and downs of stair cases, nooks and windows, diamond paned, leaded, with dainty white muslin curtains waving in the breeze, and they seemed to be whispering, "Here is a nice window seat, a capital place for the quiet enjoyment of a cup of tea."

I confidently essayed to open the gate, but it was locked. I rang the bell. It clanged ominously. After what seemed to me a long, long pause, there appeared in the doorway a stout, well-fed, rubicund, elderly man. He surveyed me from his coign of vantage with cold severity, and in a slow, relentless tone inquired if I had rung the "'all bell." I acknowledged having done so. In the same tone he inquired "For why?" I replied by asking if this were not an inn? To which, after surveying me with a freezingly suspicious manner, he grudgingly said: "Why, yes; but! we never take in strangers o' a Sunda," and he turned on his heel, and closed the door behind him with a clang that carried to my fainting stomach the knell of hope for obtaining any dinner there.

I retraced my steps down the high street, my mind being fairly balanced between indignation at the treatment I was being subjected to and amusement at finding myself in a community where such treatment was possible.

But I was there, in that community, and that community had plenty of dinner, and I wanted some dinner, and I was quite determined to have some.

Soon I found myself opposite to the church. The church! Where else should I turn but to the church? So to the church I turned my steps—that is, to the parsonage. My modest summons was promptly answered by a sunny-faced, prim parlor maid. She stiffened visibly at encountering the face of a stranger, and when I asked to see her master, she looked upon me with "level fronting eyelid," and in icy tones informed me, "T' meister nivver was see-a-ble o' a' Sunda," and closed the door in my face.

This *was* a facer! I felt excommunicated, and I confess I walked down that trim graveled path a good bit daunted.

I had not taken many steps before I espied at an upper window a buxom dame whose cheeks glowed, and whose ample bosom heaved with the sense of repletion that comes from the consciousness of good fare. Emboldened by my desperate need I accosted her, begged her to descend to her street door, and lend me her ear. With a somewhat startled expression she disappeared from the window and reappeared at her door. There I briefly told her my story. My eloquence moved her, and her compassion took on a prompt action that was most satisfactory to me, but not nearly so satisfying as the abundant meal that was soon set before me, and which she urged upon me with whole-souled, hearty, hospitality, with a running commentary, as "Aweel! to think on 't! All the way from Ameriky! Ha! a bit morrer, mem! An' you that Clemmied! I nivver could ha' thorut," etc. And so we talked and talked over a steaming tea pot, and she told me why the town was dark blue, because it was Tory. "Allus had been, allus would be. No Whig or Liberals, and Irish-like traitors to King and Queen dare not show their faces, nor talk their treasons here!"

The shadows begun to lengthen, and the children that had been sent to watch for the equipage of the widow man trooped in to tell of his appearance.

I was not sorry to find myself once more in the clutches of the iron-horse, and speeding on my way to a real city. I had found the primitive quality of the Blue town a little overstrained.

ROSE EYTINGE.

HOPE BOOTH.

Pictured on the first page of THE MIRROR is Hope Booth. Miss Booth, who in married life is Mrs. Rennold Wolf, has not appeared upon the professional stage since her marriage a little over a year ago. She has been devoting much of her time to dramatic study under Mr. Sargent. Her plans include her return to the legitimate stage, in which she made her debut in Mrs. Fiske's company, and appeared later under the management of Daniel Frohman in his Lyceum Theatre company. Miss Booth's vaudeville success closed her stage career prior to her marriage after an engagement of six months in September, 1902, in Paris at the Théâtre du Châtelet.

Miss Booth brought with her to America a French farce, entitled Lute, which had a long run in Paris two years ago. A French melodrama, which she also brought with her, and which will probably be produced the latter part of next season, it is stated has the elements of great strength and popularity as well as emotional force. While Miss Booth's original intention was to personally produce both of these plays, which she has adapted, her marriage and retirement from the stage changed her plans in this respect, and now that she has decided to return to the dramatic field she intends disposing of her play property. For some time past Miss Booth has written regularly for several New York papers under a *nom de plume*, and in her spare moments she has completed her first book, entitled "Her Letters to Him," which a New York publisher will present to the public in December next.

In returning to the stage, Miss Booth intends to appear in New York productions, and will not travel at present, as she will continue studying, and is most serious in her desire to win a place in the theatre that will bring out all that is best in her work. Her connection in the past with melodramatic productions, such as War on Women and A Wife in Pawn, in which she starred successfully through the United States, will not be repeated in her future professional career.

JULIA ARTHUR DEFENDS SUIT.

Julia Arthur, who retired from the stage when she married B. F. Cheney, of Boston, came to New York from Boston last Thursday to defend an action brought against her by the executors of the Theodore Moss estate, lessees of Wallack's Theatre. Six years ago Miss Arthur signed a contract to play a five weeks' engagement at Wallack's. Half that time was to be devoted to Shakespearean revivals and the remainder to A Lady of Quality. Miss Arthur played for two weeks and a half, and on a Christmas Eve, fifteen minutes before the performance was to begin, she sent word to the theatre that she was ill and could not play. That ended her engagement, and suit was brought against the actress by the theatre lessees for $10,000 damages. Miss Arthur married and retired from the stage soon afterward. She has tried to have the suit dismissed on the ground that there was no cause for action. The Appellate Division ordered the case tried, and it was on the calendar in the Supreme Court, but was postponed until yesterday, Monday.

MAYOR McCLELLAN APPROVED.

Mayor McClellan approved on Monday of last week the theatre ordinance adopted two weeks ago by the Board of Aldermen. In the opinion of experts this enactment will prohibit the erection of any more theatres in this city for many years to come. It does not apply to existing theatres, and it is asserted that it will give them a monopoly of the amusement business. The ordinance is said to have been adopted at the instance of "Big Tim" Sullivan, who controls five theatres. As THE MIRROR pointed out last week under this ordinance, every theatre hereafter built must be surrounded by an open court varying in width from ten to fourteen feet, according to the seating capacity of the house. This will necessitate the purchase of a full city lot or more by the builder of any future theatre, from which no income can be obtained. The ordinance also contains stringent regulations in regard to stairways, aisles and the use of fire proofing materials.

FIELD PROTECTS HIS MILITARY SPECTACLE.

Al. G. Field was in New York last week en route to his home in Columbus, Ohio. Mr. Field has been spending some time in Washington, where he has patented all the appliances of the big military spectacle, which will be a prominent feature of his attraction next season. He has felt compelled to take steps to protect his novelties, in view of the fact that many of them have been copied extensively by others in past seasons, and Mr. Field does not propose to have his ideas made use of in this way.

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IN OTHER CITIES

SAN FRANCISCO.

The new opening of Fischer's Theatre on Sunday night, May 29, with an entirely new co. and a brand new play, U. S., by Judson C. Brusie, has been the event of the week. The play was as good as any of the best of the Weber and Fields burlesques. The lines are full of humor and the jokes are all new. The musical numbers are especially catchy and carry with them much merit. Caroline Hull, the leading lady, made a great impression, even though she was laboring under a disadvantage from a severe cold. Adna Aug, the new soubrette, made the real hit of the evening. Her imitations were huge and she responded to encore after encore. The Garrity Sisters are clever dancers and received their share of the applause. Edward Clarke, the new leading man, has a delightful voice, but is just a bit affected. Yorke and Adams and Al. Fields created shouts of laughter and made good. Roy Alton has a very good tenor voice. Owing to some happening to the machinery, the Dance of the Radium Girls will not go on until Sunday, 5. The show will have a long run, for the houses have been crowded nightly.

For a fill-in week the Tivoli co. put on The Toy Maker, with Ferris Hartman in the original role of Herr Guggenheimer. This play is always good for a large week's business, and at Monday's holiday matinee and Saturday matinee souvenirs of toys were given to each child, and the house was crowded at both performances. Miss Fillippe was seen for the first time as Elsa, the Doll, which she did very cleverly. Arthur Cunningham, as Brother Matthew, has the singing role of the piece and did it creditably. Sergeant Kitty will be presented next week, with Lilian Sefton, a new prima donna, in the leading role.

Maude Adams' welcome at the Columbia May 31 was thoroughly cordial, and she has proved as charming in Lady Babble here as she did everywhere in the East. We have seen The Little Minister by various stock cos., but the merits of the play were never very apparent; but after seeing Miss Adams in the play one realizes how much there really is in such a personality as hers. The Nannie Webster of Mrs. W. G. Jones was a bright bit of work. The co. is an exceptionally good one, and so great has been the demand for seats that the management have decided to keep the play on another week instead of putting on The Pretty Sister of Jose, which was Miss Adams' latest play. Next comes E. H. Sothern in The Proud Prince.

The second week's offering of the Oliver Morosco co. at the California, May 31-4, was the presentation of Janice Meredith, with Elsie Esmond in the title-role, the portrayal of which she can be very proud of, for she made a distinct success on Sunday night. Howard Gould, as Charles Fawnes, showed his versatility in this role, for it is so widely different from his part in last week's play. He will have many interesting roles during the season. Thomas Oberle, as Lord Clewes; Harry Mestayer, as Mobray; Frank MacVickers, as Philemon, and George Woodward, as the Hessian colonel, each made personal impressions. The play was beautifully and artistically staged, for which Robert Morris deserves credit. The Cavalier will be presented next week, when Amelia Gardner will make her reappearance, she having entirely recovered from her recent accident.

Toll Gate Inn was given at the Alcazar on May 30 to the usual crowded house. The feature of the evening was the characterization by Mr. Durkin of the Indian Halfbreed. Heretofore Mr. Durkin has only been seen in lovers' roles, and it was by his own request that he be allotted this part, which he so creditably portrayed. Miss Block, Miss Starr, and Miss Howe carried the female roles and were unusually refreshing in their separate roles. Miss Conness and Mr. Hilliard had some very pretty scenes and did them well. The balance of the co. were well cast, and the production was especially elaborate. Miss Block will be seen as Cigarette in Under Two Flags next week.

Gismonda is being given at the Grand Opera House this week, with Melbourne MacDowell and Ethel Fuller in the leading roles. This is the last of Sardou's plays to be given this season. Mr. MacDowell is at his best in the role of Almerio, and Miss Fuller had many chances to display her talents and did not let any of her opportunities pass by. The playing of the villainous role of Zaccarie by Robert Elliott was the best thing he did this season. The scenery and stage setting were especially attractive, and the costumes were in keeping. For the last week of Mr. MacDowell's engagement he will present a romantic drama, entitled A Captain of Navarre.

The Central Theatre May 31-4 is presenting the old French melodrama A Celebrated Case, and it is gorgeously staged and costumed. Hershall Mayall has the role of the unfortunate French soldier, and Miss Lawton is his wife. Miss Blanc was seen in a very clever role and made her usual hit. The co. were all well placed, and the play has brought out many large audiences. Next week the Central Stock will be seen in a novelty, The Peddler, in which Joe Welch, the Hebrew comedian, has been starring this last season. Mr. Mayall will be seen in the role of the Hebrew Peddler, and will have a chance to add more laurels to his wreath.

OSCAR SIDNEY FRANK.

MILWAUKEE.

The Thanhouser co. opened 6-11 with Humanity, Sutton Vane's rousing military drama, and the Alhambra contained a large and enthusiastic audience. Special interest was attached to the fact that Eugene Moore made his first appearance since being re-engaged by Manager Thanhouser, and Emerin Campbell made her initial bow as ingenue of the co. The play was well handled, the performance being marked by brisk action and uniformly good work by every member of the cast. Mr. Moore was greeted with a burst of applause that testified to his great popularity in this city, and he played the role of Cecil Grey just as it ought to be played. Emerin Campbell gave a charming rendition of Vera Grey and was heartily welcomed. J. Francis Kirke played Vanderfield with force and conviction. Albert Brown brought out both the humor and pathos of Lieutenant Clark. James Kyrle MacCurdy offered a capital characterization of Mannases and won much well deserved applause. Irving Brooks was amusing as Martin. Colin Campbell struck a true note from the first as Mathew Armstrong, and held the interest and sympathy of the audience throughout. James A. Boshell contributed a firm portraiture of Hugo. Reginald Parry made a dignified General Grey. Florence Rockwell strengthened the excellent impression she made last week in the part of Alma Ramsden, her emotional work being equal to any seen on a local stage this season. Grace May Lamkin deserves especial credit for her admirable portrayal of Lesbia Armstrong. Elsie Kaufer excelled all her previous work in her natural and pleasing interpretation of Polly. Kate Woods Fiske did her usually satisfactory work in the role of Lady Grey, and good bits were done by A. A. Butter, Adeline Roth, and Robert Meredith. The piece was produced under the direction of Colin Campbell, and the acting and staging of the production reflects the highest credit upon him. Despite the handicap of nine heavy settings, the performance barely occupied two hours and three-quarters. The co. will open a three weeks' engagement at the Davidson in The Maneuvres of Jane 13, the Academy being not quite ready for occupation.

Richard Mansfield will appear at the Davidson 20, 21 in Old Heidleberg and Ivan the Terrible.

Manager John R. Pierce will remain in the city for a few weeks to superintend the improvements to be made at the Bijou, after which he will make a trip to his old home in the East to enjoy a well earned rest.

Academy patrons were sorry to lose Angela McCaull, who terminated her engagement with the Thanhouser co. May 29. Miss McCaull won many friends during her stay here.

Edgar Baume, one of the most popular leading men ever seen in this city, concluded his engagement with the Thanhouser co. 5 and left for his home in Mt. Sterling, Ky. The warmest kind of welcome will greet this accomplished actor and charming gentleman whenever he returns to this burg.

A pleasing announcement was made by Manager Thanhouser when he gave out that Eva Taylor would appear at the Academy for a brief engagement early in July.

Brooke's Band is doing an immense business at Exposition Music Hall. Lillian Berry Reid, the well-known soprano, is the special feature at the concerts.

Leon Wachsner has engaged Gertrude Muller and Kurt Stark for the Pabst Stock co. while in Germany. Mr. Wachsner is expected to sail for New York July 7.

The Alhambra will close for repairs and renovation 12. Considering present conditions, the Alhambra has enjoyed one of the best seasons in the history of the house under the energetic management of O. F. Miller.

CLAUDE L. N. NORRIE.

PROVIDENCE.

The Albee Stock co. had very large houses at Keith's 6-11, with a big production of The Sporting Duchess, which was magnificently staged and admirably given. The co. was augmented for the occasion and marked the return of two favorites with Keith patrons, Lisle Leigh, specially engaged for the week to play the role of Vivien Darville, and William H. Turner, who made his first appearance with this season's co. as Joe Aylmar. Both did excellent work and were given the best kind of a reception. At the close of the first act Miss Leigh took five curtain calls and received several bouquets. Lillian Lawrence won new laurels in the title-role. The part showed her up in a different light from any in which she has previously appeared, and she was very effective. John Craig and Frank Losee, as Douglas and Major Mostyn respectively, gave artistic portrayals, and Jane Rivers, Edwin Nicander, Francis Byrne, George Fisher, Helen Reimer, William F. Owen, Mary Young, and Robert C. Turner helped round out a very fine performance. The Pride of Jennico 13-18.

The Two Orphans, as given by the Richard Buhler co. at the Imperial 6-11, proved a splendid attraction and there appeared to be a slight increase in business. The opening audience was a large one. Honors fell to Adeline Dunlap, as Henrietta; Lillian Kemble, as Louise; Mr. Buhler, as Chevalier Maurice De Vaudrey; Howard Hickman, as Pierre Frochard, and Gale Satterlee, as Picard. Virginius 13-18.

Isabelle Evesson and her co. reopened the Providence Opera House 8 and for the remainder of the week gave performances of The Primrose Path, a new romantic comedy by Estelle Clayton, sister of Miss Evesson. I am under the impression that this is another name for A Puritan Romance, which, if I am not again mistaken, has been previously produced. As given by Miss Evesson's co. it was a crude sort of play. This may be due to the fact that the co. had few rehearsals; at all events, the piece did not arouse any enthusiasm and the houses were small. The best work was by Miss Evesson, as Dorothy Graye; Mark Kent, as Temperance Kissam; Ida Jeffreys-Goodfriend, as Lady Constance Graye, and Martin L. Alsop, as Alden Wentworth.

The bill at the Empire 6-11 was The Devil's Mine instead of Resurrection, which had been underlined. The play found favor with fair houses, and several of the climaxes brought out great applause. It was very well given by Dot Karroll, as Jennie Williams; Louis Leon Hall, as Jack Hawley; Kathryn Purnell, as May Walton, and James Kennedy, as Pete Sweet. The specialties by James Kennedy, George Powers, and Foster's moving pictures were excellent. Moths 13-18.

Isabelle Evesson makes the announcement that for the remainder of her season here she will produce only new plays. She has in preparation now a new society comedy, The Invaders, by Edward Fuller, of this city.

The members of Keith's orchestra tendered their third annual dinner to the members of the orchestras at the other local theatres 4. The affair was in charge of Professor Hermann, and covers were laid for forty. Among the guests were Charles Lovenberg, of Keith's, and William F. Owen, of the Albee Stock co.

The Isabelle Evesson co., which began a season at the Providence May 23, is experiencing trouble and as a result the house was dark 6, 7. Business had been very poor, and when the first salary day came around it is alleged that there was no money. During the second week some of the members of the co. refused to go on unless they were paid. It is stated that Miss Evesson furnished a little money, which she divided among the co. About this time James T. Malone, the manager, was served with a writ, action having been brought by D. B. Hall, proprietor of the Narragansett Hotel. Mr. Hall refused to give any statement. It is probable that the Malone-Hall matter was adjusted, as Malone left town Sunday morning, 5. Miss Evesson arranged with her sister, Estelle Clayton, to come here and take charge of the affairs of the stock co. S. Goodfriend is here to take the management, and Douglass Wood and Mrs. Ida Jeffreys-Goodfriend have joined the co. Mr. and Mrs. John Glendinning, John Cumberland, Henry Stockbridge, and Louis Owen have resigned from the co. It is said that they are disgusted with the whole affair, and also that they did not care to play on any sort of co-operative plan.

HOWARD C. RIPLEY.

DENVER.

E. H. Sothern in The Proud Prince at the Broadway May 23-28 drew splendidly, the house being packed continually. The Proud Prince was not liked, however, so well as If I Were King. It was too sombre, and there was not enough of love and humor in it for our people. Perpetua was extremely well played by Jane Laurel. The best remembered scene that of the exile praying in the church.

For the week beginning May 30 the star attraction has been Mrs. Leslie Carter in Du Barry. The Orpheum Theatre did a good business, but the opening of all the new stock cos. hurt it somewhat. Many and diverse have been the opinions of Denver audiences as to the performance of this famous auburn-haired woman. This much is true and a just adverse criticism, Mrs. Carter allowed thought of herself and her make-up to spoil one or two of her most emotional scenes. Louis XV was well thought out by Charles A. Stevenson. The morning bedroom reception; the skillful hiding of Du Barry's lover; Mrs. Carter's little sketch where she exclaims, "What do I care for his Majesty? I am going into the country to pick violets;" and the final climax of the next to the last act, where the parts that stood forth most to the credit of the star, and proved her greatness as an actress beyond a shadow of a doubt. Campbell Gallan was good as Comte Jean Du Barry, rake and roue—exceptionally good, in fact; and Cosse, as played by Charles Millward, was most successful.

Denver is foreordained for the most successful season of the year in stock cos, both that of the Broadway and that of Elitch's having pleased immensely at the initial performances. They cannot be beaten by any of the stock cos. of the Summer, and are well worth the splendid patronage they are receiving. It does not seem possible, in reviewing the personnel of the co. at Elitch's, that even that prosperous garden spot can afford to maintain such an aggregation. There is Henry Woodruff, with his twenty-five years of stage experience and his interesting romance with the Gould family—the reason he was sent to Harvard by them. He was leading man for Amelia Bingham, Julia Marlowe, and starred in Ben Hur. Helen Tracey, for years leading woman for McCullough, Booth, and Barrett; Julia Stuart, leading woman for Sothern Jr. and Sr.; Agnes Ardeck, who starred two years in Mistress Nell, last year in The Virginian, and who stars the coming season in London; Nellette Reed, well loved by Denver audiences, who was leading woman, Iris, in Ben Hur; May Buckley, winsome and attractive, winning a home at once by her charming personality, who has played in A Japanese Nightingale and The Shop King; Wright Lorimer Shop King, etc., etc., a first-class actor; Joseph Kaufman, assistant stage-manager for Maude Adams and playing different roles under her; Edward Mackey, who acts like a man and who played the leading role in A Japanese Nightingale and in The Shop King; Frederick Perry, whom every one knows and likes, and who has played characters in New York lately; Theodore Roberts, with his splendid physique, just fitted for his part in Arizona, in the all-star Uncle Tom's Cabin show and last year with James K. Hackett; Grant Stewart, the author of twenty-one plays and of lyrics for the New York Lambs Club, a pleasant man to meet and a good actor; Thomas MacLarnie, the old-time leading man of the Boston Stock co.; Bruce McRae, a nephew of Bronson Howard and Sir Charles Wyndham, called "the cowboy actor," and who was a manager of a ranch ten years ago, and leading man for Julia Marlowe in When Knighthood Was in Flower later; Arthur Hoyt, who played the role of the fool—marvelously well done—with Viola Allen in In the Palace of the King; Orrin Johnson, whose reputation as an actor we all know so favorably; Ada Dwyn, Salt Lake City's favorite, who plays so well her character parts and is sure of a good reception from her first-class work of last year in the same co. Amelia Bingham stays four weeks. Maude Fealy has an engagement for a number of weeks before she joins Sir Henry Irving in England, and all under the management of that favorite of favorites, Walter Clarke Bellows. And here they played Parsifal for the week of May 30.

Next week I will give a write-up of the Broadway Stock co., who played The Gay Lord Quex for the week beginning May 30 in an inimitable manner, much to the delight of an audience that came to criticise and left singing praises.

WILLARD PACKARD HATCH.

ST. PAUL.

The musical comedy, A Girl from Dixie, was produced at the Metropolitan Opera House 2-4 by a strong and capable co. The production proved a delightful entertainment, and was thoroughly enjoyed by large and appreciative audiences. Musically A Girl from Dixie is more satisfying than many creations of its class. The production is enlivened by a combination of pretty girls with tuneful voices, witty dialogue and catchy airs. The prominence of the well trained and tunefully voiced chorus throughout was one of the chief attractions. The applause was hearty and the encores numerous. The principal female role, Kitty Calvert, was assumed by Beatriz Bronte. She sang and acted the title-role with vivacity and charm. Her powerful soprano voice was heard to fine effect. Clifford Leigh, as Lord Dunsmore, contributed a very amusing and taking characterization of an English lord. D. L. Don won marked favor in the role of an eccentric music teacher. His dialect is antique, and his manner convulsed the audience. Charles K. French was excellent as Jack Randolph. Charles H. Bowers, as Edward Brandon, displayed a splendid voice in his song "The Lovers' A. B. C." one of the finest of the musical numbers. Thomas J. Keogh, as Squire Mink, gave a laughable caricature of a ranting lawyer. Charles H. Sheffer was distinctly good as old Mammy Maria Louisa. Charles Bently did good work as Nick Calvert. Essie Lyons, as Bess Jackson; Olga May, as Maude Mabel Earl; Victor Gale, as Miss Flint, rendered their roles in a charming manner, both in voice and action, that won for them merited recognition. A number of clever specialties took well, notably those of D. L. Don at the piano and the musical trio, "Happy Days in Dixie."

The Rogers Brothers in London was the attraction at the Metropolitan 5-8. The house was packed by a well pleased audience on the opening night, and the Rogers Brothers again made a hit. A large and beautiful production, with picturesque scenery, striking light effects, a host of pretty girls handsomely costumed, bright and catchy music and excellent stage effects, with that irresistable dialogue of the Rogers Brothers, and clever actors and a well trained chorus combined, furnished an entertainment that kept the large audience interested and in a merry mood from start to finish. The musical gem of the production was "By the Sycamore Tree," rendered admirably and in excellent style by Lillian Coleman, as Marie Patricia, and George Austin Moore, as Charley Cortright. Richard Mansfield 13-15. The Four Cohans 16-18.

George Klimt's production, James Boys in Missouri, held the stage at the Grand Opera House 5-11. The usual large Sunday night audience packed the house and enjoyed the thrilling scenes in the drama. The production is full of action. The leading roles were in the hands of Neil Florence, E. M. Crane, Stanton Ogle, Susanne Willis, Eva Lewis, Pauline Maddern, and Louise Bernero. Percy Haswell and George Fawcett Stock co. will inaugurate the Summer stock season 12, presenting Trilby on the opening performance.

The Liberty Bell arrived in St. Paul on its way to the World's Fair at St. Louis on Monday morning, 6, and stopped over until noon. Immense crowds saw the bell while here. It was a gala time for the young folks and the school children.

GEORGE H. COLGRAVE.

MONTREAL.

Francis Wilson opened 2-4 at the Academy in Erminie. The tuneful opera seemed to have lost none of its drawing powers, and Mr. Wilson was as funny as ever as the irrepressible Caddy. He received able support from Robert Broderick as Ravannes, Jessie Bartlett Davis as Capt. de Launy, Margaret Sylva as Erminie, Clara Belle Jerome as Javotte, and Jennie Whethersby as the Princess. The piece was beautifully stage and the business phenomenal.

Viola Allen opened 6 to a big house in Twelfth Night. The performance was a very satisfying one. The production was good and the co. thoroughly competent. Miss Allen made a very charming Viola. John Blair was an excellent Malvolio, Clarence Handyside a capital Sir Toby Belch, Frank Currier a humorous Sir Andrew, and Scott Craven a capable Duke. May Tavenner was a pleasing Olivia, and Zeffie Tilbury as Maria gave a most delightful and artistic performance. Are You a Mason 13-18.

Captain Swift was the third bill put on by the Durban Stock at Proctor's. The play was well staged and the performance a good one. James E. Wilson gave a powerful impersonation of the title-role. Benjamin Horning made a capital Mr. Gardner. Mark Price did another clever piece of character work as Marshall. V. H. Kinzle gave a neat sketch of the good natured but forgetful Mr. Seabrook. Wilson Hummel made a great deal out of the somewhat thankless part of Harry. R. F. Hutchins was a satisfactory Ryan. Louise Rial was a fine Mrs. Seabrook. Lansing Rowan a charming Stella Darbisher. Mabel Hazlett a dainty Mabel Seabrook. Louise Kent gave a charming character sketch of the worldly Lady Stanton. It is to be regretted that the co. has not been well patronized and Mr. Durban has decided to close 11. It is one of the best stock organizations, as a whole, that we have had in Montreal, and it seems too bad that there was not enough support given to justify its continuance.

Wife for Wife was the bill given by the Aubrey Stock co. at the Francais 6-11. The play is old-fashioned and too talky, but it was very well staged and capably acted. William G. Beckwith as the jealous husband, Edward Walton, gave a good performance. Bertine Robison did her usual capable work as the wronged heroine. Francis Morey was excellent as the mulatto, George. Una Clayton was a charming Grace. Leah Starr offered a clever character sketch of a negro mammy. Bertha Welby made the most of the rather impossible comedy role of Miss Euphremia. Billy Walsh was amusing as Barney Elliott. Specialties were introduced by Mr. Walsh, Miss Clayton, and Miss Starr.

Les Fiances D'Albano is the bill at the National. It is an interesting melodrama by the prolific D'Ennery.

Bowery Girls are playing to good business at the Royal.

Ben Greet's players will give open air performances on the grounds of McGill University 17, 18.

W. A. TREMAYNE.

INDIANAPOLIS.

The Holden Stock co. is on its last week at the Park, and this engagement closes the season at that theatre. My Partner was the bill 2-4, a play more within the scope of the co. than some that have been given. John A. Preston was well cast in the leading role, his work being the best he has done during the five weeks' engagement of the co. George D. Mackey had an intelligent conception of the part of Ned Singleton. Bernice Howard sustained the emotional part of the hermit's daughter acceptably. One good hit was that of the Chinese cook, taken by Jack Ward Kett, which proved that Mr. Kett is an actor of much merit.

Resurrection, given earlier in this engagement, aroused much interest, and is being repeated 6-8, playing to large houses. The Charity Ball 9-11.

The Festival of Songs given by Mrs. Mary Jeffery Christian and her pupils 3 was most successful. The large auditorium of the German House was filled almost to its capacity by friends and those interested in the Fresh Air Mission, for whose benefit the concert was given.

Another concert is to be given at the German House 9 for the benefit of the "News" Fresh Air Fund.

The Indianapolis Maennerchor has received a handsome gold medal in honor of the fiftieth anniversary of the society from Emperor William of Germany. The medal was forwarded to Indianapolis through the German Embassy at Washington. No other German society in the United States has been so honored. The golden jubilee will be celebrated with a variety of entertainments, including a grand concert, and a forest festival 23-25.

From Anderson comes the announcement that Chester C. Foor, proprietor of the Grand Hotel there, has taken charge of the Grand Opera House, having secured a lease on the theatre from James B. Dickson, who has managed the opera house since it was opened seven years ago. Mr. Dickson also disposed of his bill posting interests to Mr. Foor, and will retire from the theatrical business in this city. Mr. Foor will retain his hotel, and, while holding the lease on the theatre, will probably place the theatre in charge of an experienced theatrical man.

Mr. Dickson is about ready to start out with a co. playing Humpty Dumpty, the performance to be under a tent during the Summer. The co. and tour will be under the personal direction of Mr. Dickson, while Ed E. Daley, press representative of the Grand Opera House, Indianapolis, will look after the business affairs in advance.

Mrs. Louise Closser Hale is visiting her mother and sisters in this city during her husband's absence in Spain.

PEARL KIRKWOOD.

KANSAS CITY.

Carleton Macy and his stock co. opened 5-11 at the Auditorium to two good sized audiences. Rip Van Winkle was the bill, the co. appearing to very good advantage in the time honored play. Mr. Macy enacted the title-role in a most creditable manner, comparing very favorably with the leading actors in this part. George Farren as Derrick Von Beekman was excellent, as he always is. May Louise Aigen did well in the role of Gretchen, while Walter Marshall as Nick Vetter also appeared to good advantage. Irene Moore played Meenie in the second part and scored quite a hit; while Hal Donohue and Eva Lang in smaller parts also deserve praise. The children's parts were well cared for by Claire Miller and Lottie Salsberg. The production was appropriately staged and costumed.

The Gilliss closed it season 12 with two performances of The Moonshiner's Daughter, which production had played the house the previous week. In addition was given a sketch entitled Too Much Cohen, by Louis Lytton, leading man of the co. This was the initial presentation of the sketch and it was most favorably received. The playlet was presented by Louis Lytton, Emily Gale, and Nellie B. Small. The Moonshiner's Daughter co. closed its season here. The members will play vaudeville and stock during the Summer months and all have been re-engaged to play their same roles again next season. The Gilliss has enjoyed a most prosperous season of forty-five weeks, and Manager E. S. Brigham announces will reopen early in August with the same class of productions played formerly. The theatre will be thoroughly overhauled and redecorated during the Summer.

The Chicago Opera and Dramatic co. presented the Jewish opera, Bar Kochba, at the Century 5 to a good audience. B. Shoengold, J. Shoengold, and Mr. and Mrs. Jacobson played the leading parts and were all well received. This is the last of several operas given here recently by this co.

Harry Corson Clark was in the city recently endeavoring to get one of the down town theatres for a Summer stock co. Nothing definite has been announced as yet, but Mr. Clark states that he is ready to open at once if he can secure a theatre.

H. Guy Woodward, a former member of the Woodward Stock co., will present a play entitled The Great Diamond Mystery at the Auditorium 12-18. The support will include May Louise Aigen, Will Davis, Walter Marshall, John Davies, Robert Burgess, Mark Fenton, Eva Lang, and Lulu McConnell, nearly all of whom were former members of the Woodward co.

D. KEEDY CAMPBELL.

PORTLAND, ORE.

A hot political campaign, corresponding to the November election in every other State, which has raged here during the past three weeks was the all-sufficient cause of a uniform falling off in theatrical offerings and attendance. Richard Mansfield at the Marquam Grand May 30, 31 was the sole attraction at this house in a fortnight. The two productions, Ivan the Terrible and Old Heidelberg, were presented with all the thoroughness and finish peculiar to Mansfieldian art. Despite grand opera prices, two very large and very fashionable audiences were in attendance, and were, as always, immensely satisfied with everything the star did or did not do. The supporting co. was large in number and capable in all respects, Ida Conquest and Arthur Forrest standing out conspicuously. This house will be dark during the coming week.

Double-barreled burlesque in the shape of the Weberfield Hurly-Burly and A Royal Family was the bill offered by the Casino co. at the Baker May 29-4. Rice and Cady do the famous German comedy work, in connection with Bobby North in the Hebrew character part. All three make good for all the laughs called for by the lines and the business. The songs of Sidney De Gray and Lou Harlow, individually and when accompanied by the fine chorus, are cleverly rendered. Twirly-Whirly opens 5.

The Elleford co. opened at Cordray's 23, and has successfully presented Kidnapped and New York Day by Day. Both plays are exactly to the taste of the no inconsiderable element of genuine melodrama lovers lodged in this neck of the woods. Those who were most effective in their work were Pietro Sosso, James Corrigan, True Boardman, Charles Blair, Charles Elder, Morgan Sweeney, Lillian Elliot, and particularly Myrtle Selwyn. This co. will close its season at this theatre with the production of The Ensign 5.

Managers Cordray and Russell will organize three cos. for a Summer road season. The plays in preparation are The Punkin Husker, Autumn Leaves, and A Millionaire Tramp.

George L. Baker and William M. Russell, who have been away for some weeks, returned to town this week.

JOHN F. LOGAN.

CLEVELAND.

The Garden Theatre (Haltnorth's) had a most auspicious opening Monday, 6, and Manager Burton Colven is to be congratulated on the initial offering to the patrons. The Show Girl, presented by B. C. Whitney's co., is a light, breezy musical comedy, and the co. includes a lot of clever people, who pleased the audience. Hilda Thomas and Fred Truesdell, with their fine singing, divided the honors. The comedy roles were well taken care of by Sam J. Mylie, Lou Hall, and Charles R. Haigh. The Show Girl will continue for another week.

The Cowboy and the Lady was the bill at the Colonial 6-11. Vaughan Glaser had a part well suited to him in the role of Teddy North, and Laura Nelson Hall's portrayal of Mrs. Weston was fine. Priestly Morrison, Roy Atwell, Fred E. Duff, Justin Page, and Harrison Steadman gave good characterizations of the Western types, and Nora Shelby was good in the role of Midget. Charley's Aunt 13-18.

At the Prospect Theatre the Baldwin-Melville Stock co. were seen in The Climbers 6-11, and gave a commendable production, both as to acting and staging. Mabel Montgomery, the new leading lady, made a

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favorable impression in the role of Blanche Sterling. Emilie Melville had a congenial role as Mrs. Hunter. Helene Ketcka, a Cleveland girl, made her local debut in the role of Jessie Hunter. Robert Lowe, in the role of Dick Stewart, and Mannie Freeman as Ned Worden, both made good. A Celebrated Case 13-18.

Dave Kline, who was business manager of The Man Who Dared, is spending his vacation at home, and incidentally looking after the pasteboards at the Garden Theatre (Haltmorth's). The stake of Mr. Burton Colner's Garden Theatre is as follows: Harry Zirker, treasurer; Ferdinand Daub, assistant treasurer, and I. T. Beninghof, advertising manager.

WILLIAM CRASTON.

MINNEAPOLIS.

Percy Haswell and the George Fawcett co. appeared in Dumas' famous romance, Camille, at the Metropolitan Opera House latter half of week ending 4. George Fawcett making his first appearance during the engagement as Mons. Duval, a role which he sustained in a most creditable manner. Miss Haswell invested the title-role with a refinement one might expect from a woman of her temperament. She has a delightful conception of the character, portraying a woman more sinned against than sinning, a woman redeemed through her great love. De Witt Jennings made a good Count de Varville. Regan Hughston was a most convincing Armand Duval. Mr. Hughston has a most pleasing voice and a good stage presence. Agnes Everett was a pleasing Nanine. Molly Brady contributed some good comedy work as Madame Prudence. The co. appeared in Moths and Othello first half week 5. Rogers Brothers 9.

Remember the Maine held the boards at the Bijou Opera House week 5, thrilling large audiences. It is a melodrama that has much to commend it, and was presented by a co. much above the average. Special mention should be made of the work of Katherine Tabor and A. Sully Guard. James Boys in Missouri 12.

Joseph Totten's A Factory Foundling received its first production on any stage at the Lyceum Theatre week 5. It will be reviewed in these columns next week.

CHARLES M. LANE.

DETROIT.

Claire, or The Iron Master, is receiving its first production here at popular prices by Eugenie Blair and co., at Lyceum Theatre 5-11. It is a deeply dramatic play, and Manager Gressitt has seen to it that it is receiving a fitting revival, being the strongest offering the stock co. has thus far presented. It is appropriately dressed and the ladies are given opportunity to display some elaborate gowns. Miss Blair depicts Claire, the unhappy heroine, in a masterful way. Her efforts throughout are praiseworthy and always show careful study and a thorough knowledge of what is required. Harry Keenan surprised every one as Phillippe Derblay, demonstrating a fitness for emotional roles that heretofore he has not received credit for. Edmund Mulkay makes a very satisfactory Due De Bligny. Katherine De Barry as Althemias Moulinet offers acceptable work. Eleanor Montell as Sophie is well cast. Joseph Eggenton gets considerable merriment out of the part of Moulinet. Howard Estabrooke plays Octave De Realieu with great credit to himself and audience. This young Detroiter is forging rapidly ahead, and though his experience may be counted by the weeks, he is already showing remarkable talent in juvenile roles. S. Cabell Halsey, Lucia Huxford, and Gertrude Stanley also are numbered in the cast. The Resurrection 12-18.

A. FRANCIS.

SEATTLE.

Richard Mansfield was here 2-4. He had fine houses and gave fine performances.

The Grand Opera House will be dark for about two weeks. Next attraction Our New Minister 19-22. The Seattle Theatre is dark.

A Thoroughbred Tramp, seen at the same house two seasons ago, opened to large audiences at the Third Avenue 29, and business was good during the week. Many new features have been added since the play was last seen here. Harry Lewellyn as the tramp head the co., which satisfied patrons. The Buffalo Mystery 5-11. Just Struck Town 12-18.

The Alcazar had a packed house for the opening performance 29 and business was good throughout the week. The Ed Redmond co. played The Girl from Albany by request May 29-1. This play they first staged six weeks ago. My Partner was the bill 2-4. The co. celebrated their one hundredth performance at this house 4. The house was full; souvenirs were given, and many of the co. received floral tributes from the audience. Prince Romeo and Struck Gas 5-11. Davy Crockett and Escaped from the Law 12-18.

RODNEY D. WHITE.

NEW ORLEANS.

The Alice Treat Hunt Stock co. closed a successful engagement at the Elysium Theatre 4 with an excellent performance of Elsie Venner, which had been the bill during the week. Lester Lonergan, the leading man of the co., was tendered a benefit 8 and a splendid and enthusiastic audience greeted this popular actor.

Dunn, Wells and Harlan Musical Comedy co. continue the drawing card at Athletic Park, and presented By the Sad Sea Waves to satisfactory audiences during the week 5-12. Mary Marble, Florine Linden, Helene Maye, Lillian Austin, and Sophia Clifford are the principal ladies in the cast. Little Chip does some rollicking comedy work and is popular as ever. The orchestra and chorus are in fine fettle and the latter is decidedly attractive to the eye. Other features at this resort are the orchestra concerts, the miniature railroad, toboggan slide, and the biograph. The attendance is fair.

J. MARSHALL QUINTERO.

COLUMBUS.

The Empire Theatre Stock co. 6-11 produced The Frisky Mrs. Johnson. Owing to the sudden illness of Charlotte Deane, who has been the leading woman, Fay Courtenay, was assigned to the chief role and compelled to commit the part in less than forty-eight hours, a task she accomplished with splendid results. Her work as Frisky Mrs. Johnson reveals on her part a versatility that promises much for her future achievements. The patrons of the Empire accorded her at each performance a reception that can be construed as a genuine triumph for her. The other members of the co. all acquit themselves well in their work. The management has also maintained its policy of providing stage equipment that for a stock co. is excellent. The patronage of this house is weekly on the increase.

Miss Deane has resigned her position as leading woman.

J. CLARENCE SULLIVAN.

BUFFALO.

The Baldwin Melville Stock co. began the second week of their engagement at the Star Theatre June 6, presenting The Three Musketeers in a very capable manner. William Farnum was seen as D'Artagnan, and as usual gave an excellent performance of an exceedingly difficult part. Laura Alberta was seen as Miladi, and Lucia Moore as Constance. Thelma 13-18.

Teck, Lyceum and Academy theatres have closed for the season.

Work on the Park Theatre is progressing rapidly.

P. T. O'CONNOR.

ENGAGEMENTS.

Orrin Johnson, by J. Fred Zimmerman, as leading man with Bertha Galland in Dorothy Vernon of Haddon Hall for next season.

Lylene Radcliffe, for leading lady of the Cook-Church Stock company, and Marie Casmere, for juveniles, by H. W. Taylor, manager.

Frederick Montague has been engaged by Al. Woods, for leading man at the Bijou Theatre, Pittsburgh.

Nellie Lynch closed at Fischer's Theatre, San Francisco, and was especially engaged for the run of The Tenderfoot at the Illinois Theatre, Chicago.

Frank J. Kirke, to play Sam Handy, the leading heavy, in The Curse of Drink, and to direct the stage. The season opens in Cleveland, Ohio, Aug. 1.

Mary Emerson, by Samuel Lewis, for His Majesty and the Maid. A. L. Cole, business manager.

Vera Zalene, late of William A. Brady's Pit company, has been engaged by Manager George Blumenthal for the stock company at the West End Theatre. She made her first appearance in Resurrection.

Thomas Elmore, who was with Mack and Armour's comedians the past year, has signed with Was She to Blame, Western, to play the leading heavy.

Katherine Fisher, for Pollie, in Pretty Peggy.

CORRESPONDENCE

ALABAMA.

MOBILE.—MONROE PARK THEATRE (M. McDermott, mgr.): Il Trovatore by Thorne-Baker Opera co. was heard by large audiences May 30-2. With the presenting of The Black Hussar we were given the opportunity of hearing the remainder of this good co., and, taking it as a whole, Manager McDermott is to be complimented in securing so worthy a set of singers. Performance of Queen's Lace Handkerchief 6 was first presentation of this tuneful opera given in this city for number of years, and despite fact that co. acted as though not sure of their lines, large audiences enjoyed opera. Pinafore and Boccaccio 20-25.==ITEM: The Thorne-Baker Opera co. comprises Daisy Thorne, Pauline Johnson, Eloise Bishop, Bessie Fairbairn, Lottie Dale, Eva Beath, Cecil James, Charles O. Bassett, Sinclair Gore, Bowman Ralston, George B. Jackson, Dan Young, Max Fechandler, musical director.

MONTGOMERY.—PICKETT SPRINGS CASINO (E. E. Winters, mgr.): Albert Taylor Stock co. May 30-5. Plays: A Gilded Fool, In Missouri, The Lady of Lyons; very large business. Heisman Stock co. opened eight weeks' engagement 6 in Because She Loved Him So; audience seemed to thoroughly enjoy performance; specialties pleased.

BIRMINGHAM. EAST LAKE CASINO (O. A. Neal, mgr.): Dixie Troubadours May 30-4; one of most successful weeks Casino has ever known, especially from financial standpoint. The Fays in their weird work of Thaumaturgy 6-11; inclement weather seriously curtailed attendance; few well rewarded. Walter Edwards co. 13-18.

ARKANSAS.

LITTLE ROCK.—GLENWOOD PARK THEATRE: Taylor Stock co. presented To Save Her Honor May 30-1 and Destiny 2-4 to large business; good performances. This was closing attraction at Glenwood, and will be succeeded by Forest Park, a new park to be opened by Electric Railway Co. five miles from the city.==FOREST PARK (Charles T. Taylor, mgr.): Boston Ideal Opera co. 6-18 in light opera.==ITEM: Taylor Stock co. left for a two weeks' tour and will return 20, succeeding Boston Ideals at Forest Park.

PINE BLUFF.—FOREST PARK THEATRE (Clarence Philpot, mgr.): Lyric Opera co. 6-11.==ITEM: Otto H. Krause is in the city organizing his Summer co., and will open at Forest Park Theatre 13.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, mgrs.): Charles T. Taylor co. of Glenwood Park, Little Rock, Ark., 13-18.

CALIFORNIA.

LOS ANGELES. MASON OPERA HOUSE (H. C. Wyatt, lessee): Testimonial tendered by lovers of good music to L. E. Behymer, treasurer of the house, 7. E. H. Sothern 9-11. Maude Adams 13-15.==BURBANK THEATRE (Oliver Morosco, lessee): Baker co. appeared to excellent advantage May 29-4 in Diplomacy; co. is beyond doubt one of best stock cos. this theatre has ever offered their patrons, and response is gratifying. Prince of Liars 5-11.==GRAND OPERA HOUSE (Clarence Drown, mgr.): Two Orphans as played by Ulrich Stock co. 29-4 was most satisfactory to large line of regular patrons. East Lynne 5-11.==CASINO THEATRE (Wyatt and Morosco, lessees): El Capitan was the bill week 29-4, and, considering all things, Olympia Opera co. appeared to better advantage than in anything yet put on.==ITEM: Friends of J. C. Neilson, assistant treasurer of Mason Opera House, are keeping him quite busy with dinners and so forth, for Mr. Neilson leaves 16 for three months' trip in Scotland and England. Bon voyage to our most popular assistant and a speedy and safe return.

D. W. CARLTON.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Brown's in Town May 29, 30; fair performance; good business. Our New Minister 10-12.==YE LIBERTY THEATRE (H. W. Bishop, mgr.): Neill co. in The Royal Box 30-5; play well presented; large audiences nightly. What Happened to Jones 6-12.==ITEMS: James Neill has concluded a very successful twelve weeks' engagement at the Ye Liberty, and will shortly commence an extended engagement in San Francisco.—The following well-known artists will comprise the Ye Liberty's new stock co.: Frank Bacon, William Gleason, Donald Bowles, Robert Lawlor, George Bloomquest, Louise Brownell, Marie Baker, Frances Slosson, Grace Goodale, and Elspeth McNeill.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee and mgr.): Grattan and De Vernon Stock co. opened Summer engagement in Shamus O'Brien May 26-28; very good co. and house.==ITEM: Grattan-De Vernon Stock co. will change their bill every three days. Popular prices will prevail. The members of co. are Lawrence Grattan, Vail De Vernon, Stanley Johns, J. J. Cluxton, Ernest Wilkes, Harry McAuliffe, Frank Healy, Frank Webb, Edward Ellsbee, Frank Raymond, Agnes Williams, Louise Melrose, Daisy Richmond.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, lessee and mgr.): After a darkness of several weeks this house will be opened by the Landers Stevens co. 5-13, presenting The Octoroon, Rip Van Winkle, The Three Musketeers, Hazel Kirke, The Westerner, Dr. Jekyll and Mr. Hyde.

FRESNO. BARTON OPERA HOUSE (R. G. Barton, mgr.): May Howard 24 canceled. Landers Stevens 29-4. Plays: Rip Van Winkle, The Octoroon, Dr. Jekyll and Mr. Hyde, Ten Nights in a Bar Room, Hazel Kirke, E. H. Southern in The Proud Prince 8. Maude Adams in The Little Minister 16.

COLORADO.

LA JUNTA.—OPERA HOUSE (W. S. Talbert, mgr.): Kempton Komedy Ko. May 31-4. Plays: A Homespun Heart, Sentenced for Life, The World, In a Woman's Power, In Old Kentucky, Peck's Bad Boy; satisfaction; business 31, 1 bad, 2-4 very good. Trinidad 6-11.

PUEBLO. GRAND OPERA HOUSE (H. F. Sharpless, mgr.): E. H. Sothern, as usual, to big business May 30. California Glee Club to small house 6.

CONNECTICUT.

NEW HAVEN. HYPERION THEATRE (Shubert Brothers, mgrs.): The Hyperion Stock co., booked here for season, closed 4 after two weeks, during which The Charity Ball and Two Orphans were most creditably presented. Lack of business was cause of early closing. New Haven has never seemed inclined to support stock cos. during heated term. The Al. Fresco performances of Shakespeare's A Midsummer Night's Dream and Twelfth Night were given by Ben Greet's players at Lawn Club 1, 2 to large and fashionable gatherings. Edith Wynne Mathison's work was well nigh perfect, her glorious voice and wonderfully beautiful elocution were most impressive. The Gilt Edge Comedy co., headed by Wiley Hamilton and Clayton Five, presented musical farce comedy, Old Companions, 6-8 and Papa's Boy 9-11 to large audiences.==ITEMS: Lucy Milliken has been the guest of her sister, Mrs. C. F. Stoddard, nee Sandol Milliken. Mr. and Mrs. Bunnell have opened their charming Southport home for the season.

JANE MARLIN.

BRIDGEPORT.—POLI'S THEATRE (S. Z. Poli, prop.; J. D. Criddle, res. mgr.): Success seems to have perched upon Poli banner of a Summer stock season. The initial week 6-11 was devoted to The Charity Ball, and enthusiastic receptions greeted all performances. Marian Barney is a specially attractive leading woman, and, despite the labors of staging the plays, Lawrence B. McGill is making hosts of friends in the leading roles. The staging and discipline and costuming are alike excellent. Songs by Maurice Haswell and electrograph views enliven the entr'actes, and Pianist C. A. Davis is popular as ever. The innovation of a Summer theatre is a daring one and has opened astonishingly well. For Home and Honor 13-18.

W. P. HOPKINS.

GEORGIA.

MACON. CUMP'S PARK CASINO (Bruce Conquest, mgr.): King-Bolton co. May 30-4 pleased good houses with Rip Van Winkle, The Player, Lindsay's Dog and Monkey Comedy co., Ball and Davis in tent version of Navajo, Kinetes Cape Bull Fight. Illustrated songs attracted large audience; satisfaction.

IDAHO.

BOISE CITY. COLUMBIA THEATRE (James A. Finney, mgr.): Concert by the Philharmonic Society, assisted by Orpheus co., May 31; big and appreciative audience. Boise High School in Jane Eyre 1; S. R. O. May Howard co. 10.==ITEM: Fischer Stock co. opened new Riverside Park Theatre May 30 with A Flag of Truce; good business.

ILLINOIS.

PEORIA. THE GRAND (Chamberlin, Harrington and Co., mgrs.): Indiana (local) 13.==ITEM: Manager Harrington has just returned from a visit to the fair at St. Louis.

DIXON. OPERA HOUSE (C. M. Truman, mgr.): Burton's Amusement co. in vaudeville May 30-4 failed to appear; seats all sold; only vaudeville of season.

INDIANA.

PERU.—BOYD PARK (Wabash River Traction Co., Props.; James Irwin, mgr.): De Lacour and Fields Dramatic co. 12-18. George William Daly Minstrels 19-25.==ITEMS: The new theatre has been completed and is very convenient.—Maud Durand, of the Katherine Willard co., who sprained her ankle at Muncie, Ind., has had a very serious time, but is much improved and able to be about with the aid of a cane.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): Over Niagara Falls May 28; two performances; good business. Van Dyke-Eaton co. 30-4. Plays: Under Sealed Orders, Carmen, Over the Hills to the Poor House, A Lion's Heart, Camille, Faust, Two Orphans, After the Ball, Across the Desert, The Fatal Scar, Three Musketeers; good co.; good business. Van Dyke-Eaton co. 6-11. Rogers Brothers 14.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): Ray Bankson, assisted by local talent, in Greater New York 10, for benefit Angola City Orchestra.==ITEM: Raymond E. Willis, of this city, has leased Croxton Opera House of Manager P. A. Croxton for coming season of 1904-5, and has already booked some very good attractions.

LA PORTE.—HALL'S OPERA HOUSE (W. J. Hall, mgr.): Clark Stock co. May 30-4; good co. and house; closed season.==ITEM: Vaudeville will open at Bluff Side Pavilion 12 and will continue through Summer.

BLUFFTON.—Crescent Comedy co. (under canvas) May 30-4 pleased. Plays: A Hoosier Boy, A Race for Congress, Wanted a Husband, A Cheerful Liar, Ten Nights in a Bar Room, Jesse James.

HAMMOND.—TOWLE'S OPERA HOUSE (James Wingfield, mgr.): To Die at Dawn 5; good co.; fair house.==ITEM: This closed the season here, and will open Aug. 4.

RICHMOND. GENNETT THEATRE (O. G. Murray, mgr.): First Imperial Marine Band of Germany 1 pleased good business; season closes.

MICHIGAN CITY. WASHINGTON PARK THEATRE (A. Cook, mgr.): Vaudeville of high class May 30-4; very good business.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): William Owen in The Lady of Lyons 10.==ITEMS: Miss La Follette, daughter of Governor La Follette of Wisconsin, was poisoned by eating salad at a luncheon given in her honor the day of her debut as a member of the Walton H. Pyre Stock co. and fainted twice between the acts. Prompt medical assistance saved her life.—The Opera House at Tekamah, Neb., was wrecked by a tornado 2. At the time the storm struck the building and spilled out the graduates of the High School, the students were decorating the interior of the building for the commencement exercises and were placing the motto, "Launched, but Whither Bound," when the wind struck the building. Several of the students were injured in the wreck.—Campbell Brothers' Shows have announced a visit to this city some time during July.—Ex-Mayor William D. Brown has leased the Opera House at Onawa, Ia., and took possession June 1.—Signor Liberati, the cornet virtuoso, was injured at Kansas City June 2 by a collision between an automobile in which he and a party of friends were riding and a street car.—Ervin Collins, who has been stage-manager of the Metropolitan for the past two seasons, has resigned, and Arthur Woodard, who has been connected with the house for several seasons, is now in charge of the stage.

FRANK E. FOSTER.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): An American Citizen 3; pleasing production; very large and fashionable audience; closes season.==ITEM: Adolph Nelson has been elected director of Fifty-fourth Regiment Band, to fill vacancy caused by resignation of D. H. McCosh. The Fifty-fourth draws great crowds at Caldwell's Park Sunday nights and is growing in popularity.

SIOUX CITY.—RIVERSIDE PARK THEATRE: American Stock co. opened annual Summer stock season 5-11 in An American Princess; strongest co. here; excellent business looked for. Play last half of week A Fatal Error. Two plays a week; vaudeville specialties up to standard.

KEOKUK.—CASINO (James Feltz, mgr.): Elmore Sisters Comedy co. May 30-4 presented A Devil's Lane, A Dashing Widow, Finnegan's Alley; good business. James Green Comedy co. 6-11.

SPENCER.—GRAND OPERA HOUSE (Ackley Hubbard, mgr.): William Owen in The Lady of Lyons 4; fair business; excellent performance. National Carnival co. 14-18.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Branning Stock co. opened 5-11 in Why Hopper Was Sidetracked to good business.

ALGONA.—CALL OPERA HOUSE (C. C. Call, mgr.): William Owen in The Lady of Lyons 7; good house; well pleased.

KANSAS.

WICHITA. CRAWFORD THEATRE (E. L. Martling, mgr.): Dark May 30-4.==ITEM: Sidney Toler is in Wichita visiting his parents, Col. and Mrs. H. G. Toler. Mr. Toler goes with Frank Daniels co. again next season.

HUTCHINSON.—HOME THEATRE (W. A. Loe, mgr.): Lillian Mason co. May 30-4; very good co. and business. Plays: A Wife's Honor, Camille, My Old Kentucky Home, Sapho, East Lynne.

IOLA.—GRAND THEATRE (C. H. Wheaton, mgr.): Stock May 30-4 in Because I Love You, A Family Affair; good crowds.

PARSONS.—EDWARDS OPERA HOUSE (W. T. Nelgh, mgr.): Haskell Indian Band 4.

KENTUCKY.

PADUCAH.—THE KENTUCKY (James E. English, mgr.): ITEMS: The Kentucky will be dark until Sept. 1.—Manager English, who is erecting The English at Henderson, Ky., expects to open that playhouse beginning of coming season.==WALLACE PARK, THE CASINO (Mat Kusell, mgr.): Summer season opened by Gross-Lyall Stock co. 1 in Woman Against Woman to splendid business; co. capable in every particular; fulfills all predictions. Plays: Fight for a Fortune, Esmeralda, The Kentuckian. A vaudeville bill will be presented 13.

LOUISIANA.

SHREVEPORT.—PARK THEATRE (Ehrlich Brothers, mgrs.): Spooner Dramatic co. May 29-4 in Camille, Ben Bolt, Hazel Kirke, Dr. Jekyll and Mr. Hyde; good attendance; fair performances. Albert Taylor Stock co. opened 5 in The Man from Mexico; fair performance and crowd. Taylor Stock co. 6-11.

MAINE.

BANGOR.—AUDITORIUM: Maine Musical Festival 2-4 was artistic success; large audiences; highly pleased. The soloists were: Madame Schumann-Heink, Charlotte Maconda, Marguerite Lemon, Frances Drinkwater, Isabelle Bouton, Edward P. Johnson, Edward Barrow, Frederick Archambault, and Harris Kronold, 'cellist.==CITY HALL, OLDTOWN (Woodman and Jordan, mgrs.): Looping the Loop 1; capable co.; good business; performance well received. Powers Stock co. opened 6-8 to fair business; performances enjoyable. Katherine Rober Stock co. 20-25.==ITEM: Riverside Park, Hampden, will open their season with vaudeville attractions 27.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): Brindamour, magician, 9-10; good exhibition before small, but very much pleased, audience.==ITEMS: Merry Meeting Park, Brunswick, opens for season 13.—E. L. Gandreau, the violinist, of this city, is playing 6-11 with the Chapman Festival Orchestra in Portland.

PORTLAND.—FAMILY THEATRE (James E. Moore, mgr.): Byron Douglass in Parson Jim 6-11; big business; excellent co. An American Citizen 13-18.

BELFAST. OPERA HOUSE (W. J. Clifford, mgr.): Oregon Indian Medicine co. 6-11. Parada (local) 21-24.

MASSACHUSETTS.

WORCESTER. THEATRE (W. A. Drowne, res. mgr.): Hunter and Bradford's Summer Stock co. in What Happened to Jones May 30-4 to capacity houses. It has been successful season from start, and honors for popularity here are being divided by Edmund Breese and Julia Dean.==ITEM: Following last season's custom, the men of the Hunter and Bradford co. have formed a little colony on the shores of Lake Quinsigamond, and this season have been particularly favored by having a fine little residence built for them. It is placed in a most desirable spot, and the actors unite the delights of a Summer outing very happily with their work at the Worcester Theatre.

NORTH ADAMS. ITEMS: Old Home Week, planned by Merchants' Association, has been abandoned. Financial condition of city is given as reason.—Klondyke Charlie Hammell is planning tent show for this section of country. He will give popular plays. A menagerie is one feature planned.—Thomas Maclarnie, a North Adams boy, is making good with the Bellows Stock co. in Denver, Col. The papers there speak well of his work.

THOMAS A. HAGGERTY.

SALEM.—MECHANICS' HALL (Harry C. Stanley, mgr.): Jewell-Archer Stock co. are proving themselves to be all, and even more than was expected, as regards ability to produce high-class plays to satisfaction of public. Week 6-11 they are giving fine production of Near the Throne. Business is steadily increasing owing to the unusually strong cast; they offer at popular prices, 10, 25 cents matinees and 20, 30, 50 cents evening.

FALL RIVER.—ACADEMY OF MUSIC (W. J. Wiley, mgr.): Dark.—ITEMS: W. Fred Mason, treasurer of Academy, will assume charge of Sheedy's Newport Theatre at once. With Mr. Mason's experience the season should be most successful.—Nellie Higgins of this city, will join the Bennett-Moulton co.—Mr. and Mrs. Wolf, of the Casto, are at Lincoln Park Theatre, their fifth season.

MICHIGAN.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Rentfrow's National Stock co. May 30, 31; good business. Plays: The Gates of Justice, The Moonshiner's Secret. Henderson Stock co. opened 6-11 in Woman Again Woman; turned people away. Other plays: A Man of Mystery, Lost in New York, The Snowball, The Mystery at Lynwood, Dr. Jekyll and Mr. Hyde, The Littlest Girl, A Southern Romance. Closed season.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): Gaskell Stock co. did fair week's business May 30-4. Rutledge Dramatic co. opened 6-11 to good houses and gave satisfaction.==ITEMS: Regular season, which has been most successful, closes 11.—Manager Daunt has gone to St. Louis on Business.—Wenona Beach Casino (L. W. Richards, mgr.): Season in vaudeville opened 5 to good crowds.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Midnight Flyer 2, 3; very small houses. Rentfrow's Stock co. 6-8 opened in The Gates of Justice to small house; fair co. and satisfaction. Flints (hypnotists) 13-18 close season.==ITEM: Bessie Wynn, of the Babes in Toyland co., is making an extended visit with her parents, Mr. and Mrs. John Story.

SAGINAW. ACADEMY OF MUSIC (John H. Davidson, mgr.): Richard Mansfield May 24, presenting Old Heidelberg.==JEFFERS THEATRE (T. D. Bamford and Sam Marks, mgrs.): Frank Rutledge Stock co. 29-4. Plays: Nature's Nobleman, Sapho; good co.; business continues good. Wilbur-Higby co. 6-12. Plays: The Fighting Parson, The Power of Attorney.

MANISTEE.—RAMSDELL THEATRE (Robert R. Ramsdell, mgr.): A. G. Field's Minstrels May 28; excellent performance; large house.==ITEM: R. R. Ramsdell, formerly assistant manager of Ramsdell Theatre, has assumed duties of manager, and Charles M. Southwell has accepted the management of Orchard Beach Casino.

GRAND RAPIDS.—POWERS (W. T. Ledebber, mgr.): Bowser-Craven Stock co. drew fair audiences May 30-4 to see The Private Secretary. The Late Lamented 6-11 opened to large house. The Two Orphans 13-18.==MAJESTIC (L. Delamater, mgr.): Mrs. Fiske drew large and enthusiastic audience 31 to see her most artistic performance of Hedda Gabler.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): Wilbur-Higby co. May 30-4 pleased fair houses. Plays: The Fighting Parson, The Power of Attorney, Because She Loved Him, East Lynne, A Night Out. The Flints 6-11 opened with light house; pleased.

ESCANABA. PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Columbia Opera co. in Dorothy May 30; fair performance; light business. As You Like It 3; excellent co.; good business. McFadden's Flats 9.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): Elsie Cressey in To Die at Dawn May 27; good co.; pleased good house. Choral Union in The Seasons 1. Spinsters' Convention (local) 2; large audience. Clark Stock co. 6-11.

PETOSKEY.—GRAND OPERA HOUSE (Willard F. Hopkins, mgr.): Ernest Shipman's As You Like It 7; excellent performance; good house. Ideal Entertainers 11.==ITEM: As You Like It co. closed season here and left next morning for New York city.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.): Ten Nights in a Bar Room 3; poor business and co. Ernest Shipman's As You Like It 6 pleased capacity. McFadden's Flats 11.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Florence Gale in As You Like It 2 to capacity; good co. McFadden's Flats 10. Gaskill Stock co. 27-July 2.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Steinberg Brothers, mgrs.): Gaskell Stock co. 6-11. Midnight Flyer 24. Rutledge Stock co. 27-July 2.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): Florence Gale in As You Like It May 30; good business; satisfaction. Thomas J. Smith in The Game Keeper 4 canceled.

TECUMSEH.—NEW BRADLEY (J. J. Orr, local mgr.): National Stock co. 2-4; light business. Plays: The Gates of Justice, In the Heart of Tennessee, Retribution. Closed season.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): Midnight Flyer 10, Ingersol and Haggerty 13-15. Rentfrow's Comedy co. July 4-6.

MINNESOTA.

ROCHESTER. METROPOLITAN THEATRE (J. E. Reid, mgr.): Girard Theatre Stock co. May 30-4 in My Jim, The Belle of Richmond, Hearts of Kentucky, The Fatal Card, Dr. Jekyll and Mr. Hyde, The Tie that Binds, Kidnapped; very good co.; fair business.

ST. CLOUD. DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): Florence Stone co. 2, 3, presenting The Charity Ball, Camille; audiences highly pleased; Miss Stone much appreciated; support excellent; closes season.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): Pabst German Theatre co. 6, 7. North Brothers' Comedians 16-18.==ITEM: Nye Stock co. (under canvas) 6-11.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Mahara's Minstrels May 31; small house; good performance. W. I. Nolan 7.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Isabel Irving in The Crisis 2 pleased well filled house.

MISSISSIPPI.

COLUMBUS.—OPERA HOUSE (Humphris and Humphris, mgrs.): Annie Abbott, the Georgia Magnet, May 30-1; large audiences.==COLLEGE CHAPEL (R. W. Corson, mgr.): Governor Taylor, of Tennessee (lecture), 8.

MONTANA.

BUTTE.—BROADWAY THEATRE (Dick P. Sutton, mgr.): Rogers Brothers May 29, 30; good performance to fine business. Four Cohans (minus George M. Cohan) 3-5 did as much business and more than they deserved. Richard Mansfield in Ivan the Terrible 8. Maude Adams 30. E. H. Sothern July 13.==ITEM: The Broadway will be run as vaudeville house during the Summer season, opening immediately after the close of present bookings.

HELENA. THEATRE (F. W. Agatz, mgr.): Rogers Brothers May 31; S. R. O. Four Cohans 4. Maude Adams 29.

BILLINGS. OPERA HOUSE (A. L. Babcock, mgr.): McFadden's Flats 2; fair and pleased audience; good performance.

ANACONDA.—THEATRE MARGARET (F. H. Clinton, mgr.): Four Cohans 2; large and well pleased audience.

NEBRASKA.

LINCOLN. THE OLIVER (Zehrung and Crawford, mgrs.): Fulton Brothers' Stock co. indefinite; plays regular repertoire. She Stoops to Conquer (senior class play of U. of N.) 6 to crowded house.==ITEM: Season 1904-05 opens Aug. 22 with Ethel Barrymore.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.): International Bioscope co. May 30, 31; good business; pleased.

NEW YORK.

ELMIRA. RORICK'S GLEN THEATRE (Herbert Salinger, mgr.): The opera season was auspiciously opened 6 by Manhattan Opera co. in Fra Diavolo to an audience that filled every part of big playhouse. Same bill continued throughout week to capacity business. This year Manager Salinger has provided best organization ever put forward at Rorick's. Herbert Salinger, as Beppo, and Harry B. Hanlon, as Giacomo, supplied abundance of humor and were warmly received. Helene Salinger made dashing Lady Allcash, and Odette Bordeaux pretty Roberto. Frank McGirr handled difficult role of Lord Allcash in manner that delighted his friends. The newcomers won instant favor. Francis Carrier, as Fra Diavolo; Henry Taylor, as Lorenzo; Estelle Ward, as Zerlina, and Leroy Baker, as Giacomo, made emphatic hits and proved valuable additions to splendid organization. Signor C. Gnarro presided acceptably as musical director, and Krug's Rorick's orchestra proved adequate. Others in co. are Lotta Cannon, Grace Cannon, Mae Calhoun, Mabel Douglas, Mae Wilson, Marjorie Race, Alice Keene, Sadie Etherton, Ethel

M. W. HANLEY

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ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): Camille, with Jessie Bonstelle in title-role 6-11; audiences large and enthusiastic. Unquestionably Miss Bonstelle is at her best in emotional character, and her interpretation of Camille is undeniably an admirable piece of work, and gained unstinted applause and frequent curtain calls. When Knighthood Was in Flower 13-18.==BAKER THEATRE (John E. Boyle, mgr.): Walker Whiteside, supported by Davis-Boyle Stock co., appeared in We Are King before large and highly pleased audiences 6-11. Mr. Whiteside evidenced his fine schooling by the magnificent work he exhibited in the double roles he assumed. Heart and Sword, with Walker Whiteside in leading role, 13-18.==COOK OPERA HOUSE (W. B. McCallum, mgr.): The stock co. appeared in The Charity Ball to capacity houses 6-11. Co. is to be commended for their careful and conscientious attention to every detail required. The World Against Her 13-18.==LYCEUM THEATRE (M. E. Wolff, mgr.): Large and greatly pleased audiences greeted excellent stock co. 6-11, when they presented Diplomacy in masterly manner. Americans Abroad 13-18, except 16, when Rogers Brothers will appear.
J. W. CARRUTHERS.

ALBANY.—EMPIRE THEATRE (H. R. Jacobs, mgr.): Season of Empire Stock co. closed 4 with performance of The Wages of Sin. House will probably be closed till regular Fall season begins. It is said that principal members of co. have good engagements.==HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Kingdon-Courtenay co. in The Squire of the Dames 6-8; large and fashionable audiences. Louise Drew was added to cast for four performances. Gloriana 9-11. Under the Red Robe 13-18.==PROCTOR'S (F. F. Proctor, mgr.; Howard Graham, res. mgr.): When We Were Twenty-one closed 4 one of largest week's business in history of house. The Club Friend, with Two Men and a Girl as curtain-raiser, 6-11; large business; good performances. Mr. Barnes of New York 13-18.
CHARLES N. PHELPS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Viola Allen in Twelfth Night 10.==ITEMS: At a meeting of the Schenectady Opera House Co. the following officers were elected: President, Charles H. Benedict; Vice-President, James W. Yelverton; Secretary and Treasurer, Charles G. McDonald. A semi-annual dividend of 2 per cent., payable July 1, was declared.—The Dobbins Summer Theatre, it is said, will open 13 with Webber Stock co. in Stricken Blind. The place will have small broken stone for a floor. William E. Dobbins, of street fair fame, is manager.
GEORGE C. MOON.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Rogers Brothers 17.==GRAND OPERA HOUSE (C. H. Plummer, mgr.): Elita Proctor Otis, supported by stock co., created an excellent impression by her splendid Nancy Sykes in Oliver Twist. William Holden as Bill, Paul Scott as Fagin, and Marion Ballou in the title-role all scored heavily; business good. Elita Proctor Otis in Resurrection 13-18.==BASTABLE THEATRE (H. A. Hurtig, mgr.): The stock co. gave sumptuous performances of Trilby 6-11 to good patronage. J. Henry Kolker as Svengali repeated his former success in the part, and Kathryn Brown's Trilby was charming. The Adventures of Lady Ursula 13-18.==ITEM: The Valley Theatre season of Summer opera opens 20 with The Black Hussar as the initial opera. H. S. Daniels will again be manager.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): Diliger-Cornell co. May 30-4 pleased big houses. Plays: Princess of Patches, True Kentuckian, Resurrection, O'Moore's Courtship, His Mother's Sin, Bubble's Troubles, Dice of Death.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Sharpley Stock co. May 30-4 in Her Fatal Sin, A True Kentuckian, A Wife's Devotion, Our Irish-American Cousin; satisfactory performances; business good.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Pink Dominos 14. The Cricket on the Hearth 20 closes season.==ITEM: Season just closing has been a satisfactory one in every respect.

CLYDE.—OPERA HOUSE (W. C. Nichols, mgr.): Duncan Clarke 17. Brandon Evens Stock co. 20-25 canceled. Sharpley Stock co. 20-25. Night Owls July 12.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Mrs. Fiske in Hedda Gabler 4 delighted select and fashionable audience. Viola Allen in Twelfth Night 11.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Francis Wilson in Erminie 6; packed house; excellent performance. Viola Allen 9 closes season.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Francis Wilson in Erminie 7 closed his season, also that of house, to good business; good performance and co.

WELLSVILLE.—BALDWIN'S THEATRE (S. F. Sherman, lessee; W. E. Sigel, mgr.): Duncan Clark's Lady Minstrels 3; fair business.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Hobart College Paint and Powder Club 12 closes season.

MALONE.—OPERA HOUSE (H. A. Putnam, mgr.): Bennett-Moulton co. opened 6-11 in A Daughter of the People; crowded houses; fine co.

NEW JERSEY.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D'Esta, mgr.): Worst Woman in London 6-11; good performance and business. Lyceum Colored Amateur Musical Association 13.==SAVOY THEATRE (J. M. Huntley, mgr.): Man from Mexico May 30-4; good performance and business. Woman Against Woman 6-11; good business; co. pleasing. An Arabian Night 13-18.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, mgr.): Rogers Brothers in London 2; excellent co.; good business. The Princess (local) 3 pleased large audience. Four Cohans in Running for Office 9 canceled. Richard Mansfield in Iran the Terrible 10.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Blanche Hunter, assisted by local talent, presented pleasing musical programme to light house 2; closes season.

OHIO.

NILES.—VERBECK THEATRE (George H. Verbeck, gen. mgr.): Merry Milk Maids (local) 3, 4; packed houses.==ITEMS: Mirrelli Brothers' Stock co. (under canvas) opened to good business 6-11.—Verbeck Theatre is leased for season of 1904-05 to Messrs. Macey and Richardson, of Lorain, O. The plays, however, will be booked by George H. Verbeck.

ASHTABULA.—AUDITORIUM (M. R. Williams, mgr.): German Imperial Marine Band May 28; excellent attraction; best band ever visited this city; fair business. Four Cohans 22.==ITEM: Mills Carnival co. arranging for engagement of Aug. 22-27.

PENNSYLVANIA.

LANCASTER.—ROCKY SPRINGS PARK THEATRE (H. B. Griffiths, mgr.; Fred L. Wiener, asst. mgr.): Policy Players in The Bogus Prince pleased large houses 6-11. Appell Stock co. 13-20 in Cumberland '61 and Wages of Sin.==ITEMS: U. Hill, manager of Temple Theatre, Reading, Pa., was guest of John B. Bisslinger, of this city, 8.—Chris Burger's Fulton Opera House orchestra furnishes the music for Rocky Springs Park Theatre.—Yecker heirs sold Fulton Opera House to the Fulton Opera House Co. for $45,000. The work on the new Fulton is progressing rapidly, and Manager Yecker states that the house will be opened early in September.—V. A. Yecker, a principal stockholder of Fulton Opera House Co., sailed 6 for Manchester, Eng., where he is engaged in business.

ALTOONA.—PARK THEATRE (S. Crane, mgr.): This amusement place opened for Summer season May 30, when Eagles' Minstrels (local) held boards for week; good business; general satisfaction. The Troubadours presented Emancipation Day 6-11 to good results. Bryant and Saville's Minstrels 13-18. Mishler's Arena Labour Carnival co. 13-18.==ITEM: Manager Mishler, who is now located in Trenton, N. J., is paying his old home a visit. Next year Mr. Mishler will open permanent headquarters in New York city.

ERIE. PARK OPERA HOUSE (M. Reis, mgr.): Rogers Brothers 15.==MAJESTIC THEATRE (William J. Sell, mgr.): Charles Dickson and Majestic Stock co. 3, 4 in laughable one-act play, A Pressing Matter, followed by Incog; both well received; good attendance. New American comedy, The Shellbyder, 6-8.

BRADFORD.—NEW BRADFORD THEATRE (Fred H. Marcelle, mgr.): Diliger-Cornell co. in The Princess of Patches opened 6-11 to fair business. Other plays: A True Kentuckian, O'Moore's Courtship, Resurrection, Wealth and Poverty, His Mother's Sin, Dice of Death.

KANE.—TEMPLE THEATRE (A. B. Cohn and H. W. Sweely, mgrs.): Herald Square Opera co. 2-4; good business; very good co. Operas: The Mascot, The Chimes of Normandy, The Bohemian Girl; closes season.

WILLIAMSPORT.—VALLOMONT PAVILION (N. Appell, mgr.): Vallomont Stock co. 2-4 produced A Soldier of the Empire; big business. Same co. in What Happened to Jones 6-11; good attendance; co., as usual, good.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Cupid and co., first production, pleased capacity business 6-11; excellent performance; closed season.

JOHNSTOWN.—CAMBRIA THEATRE (H. W. Scherer, mgr.): The Show Girl (return) 3; good business; pleased greatly; closed season.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Dumont's Minstrels 4; good house; season closed.

RHODE ISLAND.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in new play, For Love of Gold, 6-11; fair business; co. good. The Galley Slave 13-18.

SOUTH DAKOTA.

HURON.—GRAND OPERA HOUSE (J. Daum, mgr.): Andrew's Opera co. in Birds of a Feather 4 to capacity; well pleased.==ITEMS: George H. Heiser, of Dayton, O., representing Ringling Brothers' Circus, is in the city arranging for the appearance of the big show some time in July.—J. C. Taylor, of the Andrews Opera Co., sang several solos at the First Congregational and Episcopal churches 5.

TENNESSEE.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, prop.): Wallace Stock co. presented Our Boys May 30-3; large and appreciative audiences. Spring season, which was great success artistically and pecuniarily, closed 4 with The Masque Ball to full house.

MEMPHIS.—BIJOU (Benjamin M. Stainback, mgr.): Bijou Opera co. in The Ameer May 30-4 to poor business; co. closed and all returned to New York.

TEXAS.

PARIS.—EAST LINE THEATRE (E. T. Neville, mgr.): Franklin Dramatic co. 6-11.

UTAH.

PARK CITY.—FAMILY THEATRE (Christianson and Vanables, props. and mgrs.): Vaudeville May 30-4; Miss Eddy, Ed Poulter, Peri and De Voy, and moving pictures pleased crowded houses.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.): E. H. Sothern in The Proud Prince 2-4; good co.; very good houses.

VERMONT.

BARRE.—OPERA HOUSE (W. W. Lapoint, mgr.): National Stock co. July 2. Rhea Lorane co. 4-9.==CASTLE PARK THEATRE (Joseph Ossola, mgr.): Nashville Troubadours opened to good business 6-11.==ITEM: Manager Lapoint is booking attractions for East Barre Opera House.

BENNINGTON.—LIBRARY HALL (C. H. Prout, mgr.): Lorne Elwyn co. closed 4; business large; co. gave best of satisfaction. Plays: A Cavalier of France, Crossroads of Crime, The Fatal Likeness, Resurrection, The Gambler, Jesse James, Cinderella, Branden Evens Stock co. 13-18.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Rhe Lorraine Dramatic co. 6-12; excellent co.; fair business. Plays: In Honor Bound, A Daughter of Virginia, Homespun Hearts, An American Heiress, Wanted a Wife, A Royal Prisoner.

WOODSTOCK.—MUSIC HALL: Bennett-Moulton co. May 30-4 to packed houses; May Capwell and Harry Leland in leads gave satisfaction; Madame Bebee and May Hyers deserve special mention.

VIRGINIA.

ROANOKE.—ACADEMY OF MUSIC (Thomas Leath, lessee; Allen Jenkins, mgr.): Casino co. opens in Trip to New York 13-15. Too Much Married 16-18.

RICHMOND.—THE CASINO (Jake Wells, mgr.; Charles I. McKee, bus. mgr.): Dixie Troubadours 6-11; co. fair; business good. Vaudeville 13-18.

WASHINGTON.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): Four Cohans in Running for Office 2-4, despite fact that George Cohan was not with co., performance was well presented; large attendance. An entertainment by local talent, consisting of pupils from Georgie Stone Academy and Payne Mandolin and Guitar School, 12; large crowd.==AUDITORIUM (Harry C. Hayward, mgr.): Shirley co. in The Texas Girl 2-7; good presentation; large business.

TACOMA.—THEATRE (Calvin Heilig, mgr.): Richard Mansfield in Ivan the Terrible 1; fair attendance; usual elaborate painstaking manner of star; portrayal of Ivan repeatedly applauded.

WALLA WALLA.—LA VERN'S PARK THEATRE (Vern La Vern, mgr.): Lawrence Theatre co. May 30-4 in A Woman Hater, Held by the Enemy; satisfaction; good business.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Walton H. Pyre Stock co. in Esmeralda 4 and Prince Karl 7 (U. W. Jubilee Week) drew very large and enthusiastic audiences, who were delighted with debut of this Summer co. Judging from ovation tendered him for his finished acting and conception of Estabrook in Esmeralda and Karl Von Arnheim in Prince Karl, Mr. Pyre has nothing to regret for resigning professorship in the U. W. a few years since to adopt his chosen profession with the Otis Skinner co., with which he is still associated. Fola La Follette (daughter of Governor La Follette of Wisconsin) made her professional debut here, acted excellently and made a decided hit. Her appearance and charm of manner are most pleasing, her acting earnest and not overdone, and marked intelligence is shown in her interpretation. The stars are surrounded by a capable co; the plays well staged. Enchantment (local) 9-11.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Kennedy Stock co. May 30, 31 in Faust; good production; good house. Florence Stone in The Charity Ball 4 to full house; audience very well pleased. Columbia Opera co. in Dorothy 6; good house. McFadden's Row of Flats 7. Mahara's Minstrels 11.

OCONTO.—TURNER OPERA HOUSE (F. A. Urwan, mgr.): Merchant of Venice May 28 canceled. In Louisiana 4 canceled. Old Plantation 7; fair house; poor co. New American Stock co. 13-20.==ITEM: Turners held fair 30-2 and cleared $1,200, to be used for remodeling Opera House.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Winninger Brothers' co. 6-12 in Clover Dale, Mother and Son, Pike County Folks, Resurrection, A Silent Witness, Alone in Greater New York, In California; fair business; performances good.

OSHKOSH.—GRAND OPERA HOUSE: Winninger Brothers' Stock co. May 29-5; good houses. Plays: A Jealous Woman, In California, Pike County Folks, Alone in Greater New York, A Race for a Fortune, Brought to Justice, Rodney Stock co. 13-19.

SHEBOYGAN.—LAKE VIEW BEACH THEATRE (Lew Silvers, mgr.): The season at this popular resort opened May 31. The play for opening night was A Gambler's Wife and theatre was packed to doors; co. gave good satisfaction. Woman Against Woman 7.

SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.): McFadden's Flats 4; big house. Kennedy Stock co. 6-8 in The Octoroon, The Midnight Express, Faust, Mahara's Minstrels 10. Four Cohans 11.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): The Little Homestead 5; presented in fine manner; very competent co.; fair patronage. Closes prosperous and very satisfactory season.

MERRILL.—BADGER OPERA HOUSE (W. S. Roberts, local mgr.): Florence Stone co. 6, 7 in Charity Ball, Camille; co. excellent; fair house. Kendall Stock co. 13-18.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Little Homestead 2 pleased fair house. Old Plantation 16.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, mgr.): The Little Homestead 4, matinee and night; co. and house fair.

CANADA.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Willis Stock co. May 30-4 in An Artful Dodger, Idaho, A Dangerous Game, A Daughter of Satan, Roanoke, Dark to end of month.==AUDITORIUM (Pfiel and Holm, mgrs.): Willis Stock co. 6—indefinite.==RIVER PARK (H. P. Hammerton, mgr.): National Stock co. 30-4 in A Marriage of Convenience and Mistress Nell.==ITEMS: Winnipeg Theatre will be dark until July, several thousand dollars' worth of improvements being under way.—R. H. Price, manager Crookston Opera House for C. A. Walker, will manage Beggar Prince Opera co. in tour of Western Canada.—Messrs. Pfiel and Holm are arranging to purchase Auditorium for $30,000, to be used for theatre purposes in Summer.

BRANTFORD, ONT.—GRAND VALLEY PARK THEATRE (F. P. Haven, mgr.): The Moths May 30-4; performance and audiences excellent. The Danites 6-11.==AGRICULTURAL PARK THEATRE (F. C. Johnson, mgr.): The Gold Ring May 30-1. An Outcast of a Great City 2-4 to good houses. A Miller's Daughter 6-8.==ITEM: Grand Valley Park: John E. Kelley, late of Across the Pacific, has returned to play the comedy roles. Julia Hurley has replaced Margaret Hatch, who is ill in the hospital.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): Sears Opera co. opened Summer opera season 6 in The Mikado and drew very large audience. Among members of co. are following: Harry Davies, Charles H. Drew, Oscar B. Ragland, G. T. MacFarlane, John Reed, Maurice Hageman, Marie Carrington, Maud Poole, Florence Rother, Alice Hageman, Lee Oreon Smith, musical director. Martha 9, 10. The Girl from Paris 13-15. Pinafore 16-18.

VANCOUVER, B. C.—OPERA HOUSE (E. R. Ricketts, mgr.): Four Cohans May 20, 21; good performance. Punkin Husker 28; poor performance. Our New Minister June 23. E. H. Sothern July 2.==PEOPLE'S THEATRE (Carl Berch, mgr.): Whose Baby Are You 23-25 pleased. Irish Widow 26-28 to big business. A Man of Mystery 30. Jim the Westerner 31, 1. A California Romance 2, 3. A Runaway Match 4.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Robert B. Mantell May 31-4 in The Light of Other Days, Monbars, The Dagger and the Cross; big business; splendid performances. Next Door 6-8 canceled. Grimes' Cellar Door 9-11. Rentfrow Stock co. 13-18. McAuliffe Stock co. 20-25. Shealy-Young co. 27-30. Town Topics July 1, 2.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): Viola Allen in Twelfth Night 3, 4; excellent production; very capable co.; very large and fashionable audiences. Richard Mansfield as Ivan the Terrible 30.==ITEM: Regular theatrical season closed 4 with Twelfth Night; was most successful, both financially and artistically.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): Heart of Texas May 30-4; good co.; fair business.

SYDNEY, C. B.—SYDNEY LYCEUM (McAdam and O'Connell, mgrs.): Real Widow Brown 2; fair co.; good business. For Her Sake 10. Roanoke 11.

HALIFAX, N. S.—THEATRE (J. D. Medcalfe, mgr.): Fiske Stock co. opened 6-11 in Soldier of the Empire; pleased large audience.

GALT, ONT.—SCOTT OPERA HOUSE (J. D. Eagan, mgr.): Red Feather 7; S. R. O.; excellent co.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Asquith, Mary, Lillyn Allyn, Margaret Atherton, Darel Ainsworth, Grace Arnold, Stella Adams, Daisy Apnelle, Blanche Aldrich, Adell Archer.

Broham, Rose, Ruby Bridges, Rolinda Bainbridge, Elsie Baird, Margorie Burt, Kate Blancke, Eleanor Barry, Miss Jack Boutwell, Fanny Bloodgood, Victory Bateman, Aimee Bernard, Mrs. H. Brackett, Eugenie Barker, Rose Boyer, May Boyle, Nettie Block, Vera Brewster, Kathryn Browne, Ethel Brandon, Sadie A. Birsell, Rae Bowdons, Mrs. E. C. Barmore, Nora Bayes, Bessie Brice, Beatrice Bromfield, Lillian Burkhart, Ruth Brown, Sarah Boyd, Madeline Burdette, Mrs. Raymond Bedell, Helen C. Bick, Eleanor Burnham.

Cordera, Paula, Mina Cleveland, Gertrude Claire, Eleanor Churchill, Alice Clifford, Mrs. Lawrence Coever, Bertha Creighton, Besse Cornwell, Isabel Courtney, Dix Carruthers, Beryl Clifton, Gertrude Clarke, Catherine Colburn, Annie Cavely, Toby Claude, Celesty Carter, Louise Cushman, Myrtle Cosgove, Kathleen Clifford, Roberta Crawford, Helen Crane, Mrs. Billy Clifford, Florence Cathcart, Adelaide Cumming, Ala Chapelle, Adelaide Cushman, Alice Collisson, Carmelita Castello.

Duncan, Ella, Edith Dorlety, Miss V. Dolaro, May Du Bois, Mabel Deane, Dorothy Dean, Jena Delmore, Sadie Dalley, Nellie Davidson, Marie Doro, Madge Drew, Harriet Dailey, Miss L. Drake, Gertrude Donobue, Helen De Vaull, Madge Dean, Mrs. H. M. De Von, Rose Dodge, Gertrude Douglass, Mildred Howard De Grey, Rita de Rosey.

Evans, Maude, Frances Ellwood, Ermine Earle, Hope Eaton, Nan Elliott.

Flemming, Alice, Virginia Francis, Ethel Fuller, Mabel Florence, May Fiske, Belle Franklyn.

Griswold, Grace, Lillian Gorman, Maud Granger, Daisy Green, Bettina Gerard, Helen Gilmore, Marion Graycourt, Louise Gardner, Florence Gerald, Grace E. Gallaher, E. Louise Golden, Mrs. Wm. Gray, Alberta Gallatin.

Hoager, Ada, Ethel Hornick, Grace Hunter, Miss V. Harms, Claudia Hubbard, Marion Hugart, Mrs. F. P. Howard, Grace Heyer, Louise C. Hale, Margaret Hanley, Blanche Hall, Frances Hanson, Sadie Hart, Gladys Houghton, Louise Henry, Anna Hardiman.

Irving, Eva, Marie Ireland, Alice Irwing.

Johnson, Nora, Minnie Jarbeau, Mrs. M. C. Jenkins, Vernona Jarbeau.

Keir, Angela, Doris Keane, Salome Kingsley, Miss G. Kimball, Lizzie Kendall.

Lord, Helen, Dorothy La Mar, Claire Lane, Eleanor Lawson, Lillian Lampson, Etta Lockhart, Mrs. M. V. T. Labadie, Nillie Lindroth, Irene La Tour, Babe Lund, Irma La Pierre, Lela Lelan.

Mause, Lillian, Sadie Martinot, Violet Marsden, Mrs. Paul Matchett, Mrs. Woolson Morse, Edna May, Vivian Marstow, Florence Mendoza, Teresa Maxwell, Frances Meek, Blanche Morell, Deronda Mayo, May Mills, Pearl Meredith, Lulu Morrison, Marguerita S. Mann, Agnes R. Morse, Marion Mills, Mrs. Wm. S. Mills, Adelaide Marshall, Aileen May, Mrs. Alden MacClasky, Mary McCarthy, Catharine Mahoney.

Newell, Maggie, Kathleen Nugent, Nancy Natille, Lillian Norris, Mrs. Aubrey Noyes.

Olivier, Jessie, Annie Oakley, Margaret D. Owens, Angela Ogden.

Palmer, Clara, Florence L. Preston, Mrs. Chas. Picklers, Mrs. L. M. Polachek, Mrs. Frank Peters, Jeanette Paubert, Blanche Pilot, Marie E. Pavey, Suzanne Perry.

Reynolds, Gertie, Jennie Rupel, Tenie Russell, Sadie Rose, Marie D. Rosa, Katherine H. Roome, Dorothy Rossmore, Julia Romain, Cora Rice, Mrs. Alf. Rowland, Della Ranney, Daisy Richmond, Edna Robb, Josephine Ross, Lucile Reynolds, Carrie Reger, Pearl Revare, Katherine Rober, Meta Rogers, Molly Rawson, Miss L. Roberts, Virginia Russell.

Stacey, Della, Dorothy Sherrod, Effie Shannon, Mabel Slocum, Florence Stewart, Ollie Seymoure, Carrie Scott, Edna Sidney, Lotta Sharp, Mrs. Matt Schaefer, May Sherwood, Marguerita Sylva, Elsie Steele, Ethel Sidney, Amelia Stone, Maud Swiggett, Bessie H. Stuart, Miss I. G. Skinner, Lucy Stone, Margaret Sands, Mae Stebbins, Mae Sailor, Dollie Stuart, Margie Stuart, Miss A. Sargent, Eva Schussler, Lillie Shurmers.

Towler, Jeanne, Nancie Tempest, Gussie Taylor, Mary R. Taylor, Odette Tyler, Sarah Truax, Kittie Thornton, Beulah Thompson, Blanch P. Todd, Clara Thropp.

Vinton, Margaret, Queenie Vassar, Margaret Valbe, Estelle Vivier, Erme Veronee.

Wilson, Anna, Eleanor Wallser, Mrs. W. H. Wakefield, Viola Wheeler, Celia Warde, Sallie Wynwood, Flossie Wilkinson, Anne Warrington, Clara Wisdom, Georgia Waldron, Nettie White, Lillian Wheeler, Jennie Weathersby, Elizabeth Washburn, Katharine Wheaton, Fern Winard, Janet Waldorf, May B. Wright, Evelyn Wescott, Mae Wilson, Carrie Weir, Ollie Woolford, Clara Walker, Amelia Warner, Elanor Wolcot.

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Blunkall, Emory, Jas. R. Banta, Wm. H. Brown, Andrew Rode, Rob Broderick, J. Frank Burke, Ed Baker, Herman Brand, Gustav Bernard, Geo. A. Boogear, A. G. Bainbridge, Fred Beane, Jno. Behan, Edwin Baker, Charley Bright, Jno. Bainbridge, Edwin Boring, Reg Barlow, Frank Batten, S. S. Baldwin, Harry C. Barton, Heinrich Bauer, Kirk Brown, Archie Boyd, Lloyd Bingham, Jack Beech, Elwyn A. Barron, Hal W. Brown, Earl Burgess, Chas. H. Boyle, Wm. Bonelli, Robt. S. Bickle, Burrell Barbaretto.

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Dresser, Edward, Jas. H. Dunworth, Alf. Dolron, Wm. H. Dougherty, Gavin H. Dorothy, Wm. De Venze, Reginald De Koven, Arnold Daly, Felix Dumas, Geo. F. De Vere, Will Dunn, Sam Drane, Chester Devonde, Edward Durand, Tiffany Dugan, Jas. Dunkin, Edward Dillon, Ed W. Dunn, Jno. A. Dewey, Frank Dupree, Jno. W. Dunne, Milton Davison, Chas. W. Dungan, Herbt. Dillea.

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Flockton, C. P., Sidney Fern, Sol Fields, Thos. J. Fortune, Earl Flynn, Edgar Forrest, A. Fleming, Franklin W. Fox, Jno. J. Fitz, Fred W. Fairbanks, Robt. Fulford, Morris Frank, Geo. I. Field, Chas. E. Fitz, Clinton Ferry, Gilbert Fitzgerald, Ernest A. Florenz, Andy Fuhsman, Geo. C. Francis.

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Joy, Ernest C., J. J. Jaxon, Adolph Jackson, Harry Jackson, Lew A. Johnson, Paul Johnston, Harry F. Jackson, Chas. Judels, Orrin Johnson, Elmer Jerome, Carrol Johnston.

Kellar, Harry, E. B. Kellie, Jno. J. Kelly, Bert Klunk, Herbt. C. Kerr, W. M. Kelso, Chas. C. King, Peirce Kingsley, Frank Kilday, Jos. P. Keefe, F. Mostyn Kelly, Geo. H. Knauf, Stephen King.

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Merritt, Geo., Ernest Mainwaring, Edwin Mordant, Edwin Markham, Wm. Moore, T. Ashton Magrane, Adolph Mayer, Frank Melville, Harry Moore, Chas. A. Moore, Phil Matthews, W. A. Mortimer, A. E. Main, Sidney Mansfield, Jas. Martino, Clinton Maynard, Chas. Malles, Gus Meaville, H. I. Marshall, Hall Merritt, Jack Martin, Chas. H. Montgomery, Jos. Murphy, Ben Mack, Ollie Mack, Wm. B. Mack, Georgie Mack, F. J. McCarthy, J. E. McCarthy, Andrew McCallin, Maf. J. A. McGuire, J. W. MacInnis, F. J. McKee, Harrie McRode, Sherman McVenn.

Northrup, Harry S., Rich'd B. Neill, J. W. Nickolds, Frank A. Neff, Frank W. Neill, Jno. S. Northern, W. P. Newcombe, W. W. Newcomer, Ed C. Nutt, Claude Nelson.

O'Neill, Ross, Rich'd Obee, F. M. O'Rourke, Eugene Ormonde, Walter G. O'Brien.

Paulding, Fred'k, J. C. Powell, Walter C. Parker, Harry F. Price, Chas. E. Power, Herbt. Planck, W. B. Patton, Wm. G. Peters, Wm. Plunkett, J. Harry Parson, Geo. B. Paddison, Wm. F. Phillips.

Reynolds, Edward, Lambert Rossi, W. Kenneth Robart, Harry Richmond, Geo. Romaine, W. J. Romain, J. A. Richmond, Chas. R. Raymond, Jno. Reed, Dan Reklaw, Frank Russell, O. H. Rap, Fred A. Raymond, H. Lee Riley, Frank Raymond, Louis J. Russell, M. A. Ross, Chas. F. Riggs, Dan'l R. Ryan, H. Stewart Raleigh.

Schell, Edward, Russell Snead, R. B. E. Smith, Harrison Stedman, G. A. Stinson, Brinsly Shaw, Fred'k Schwartz, Jack Sharkey, H. L. Salter, Robt. Sampe, Clay Smith, Frank W. Sneurl, Jno. Slavin, Wm. Sloane, Jno. T. Sullivan, Chas. P. Stanton, Otis Sherden, E. E. Stoltzman, Sell Simonson, Sam Sothern, Burke Smith, Harry Strause, Wm. Sheffer, Ralph R. Smith, Wm. E. Slevin, M. H. Sillman, Alex. Sewall, A. L. Shepard, Chas. F. Stetson, Nesbit Scoville, Edw. J. Snyder, C. F. Sullivan, Fred Stuber, Chas. R. Sweet, Thos. E. Shea.

Thurston, Howard, Henry Traves, H. W. Tre Denick, Geo. A. Thomas, Brandon Tynan, Gilbert Tassick, Otis B. Thayer, Fred'k Truesdell, Jno. Edw. Trevor, Wm. Tomkins, Otis Turner, Jack Taylor, Ben A. Tillson, Wm. W. Thompson, Chas. M. Thall, Wm. Thorne.

Vivian, Rich'd, Walter Van Allen, C. W. Vreeland.

Wooley, Arthur, Guy Woodward, Alf. Watts, Willmott Williams, L. Williams, Edw. L. Walker, Jack Wheeler, B. Walther, Knox Wilson, Oscar Wiley, Geo. A. Wilson, Chas. D. Wilson, Chas. H. Wingate, J. M. Walsh, Harland Winter, Jos. Whiting, Russ Whytal, Robt. Whittier, Edwin Wallace, Lew J. Welsh, Stanley G. Wood, Henry B. Walthall, Jno. Westerman, Nathan H. Wise, Chas. S. Warlin, J. D. Woodburn, Harry E. Williams, Arthur Whitelaw, Howard Wall, Ralph Wood, Chas. D. Wilson.

Young, Pierre, Jas. Young, Jr., Chas. F. Yale, Tot Young, J. C. Yates.

REGISTERED MATTER.

Mrs. R. E. Haugeros, Clara Paulet, May Sturgis, Miss Frencelle, Marion Convere, Frank E. Rowan, Lyman F. Tucker, Byron Douglas, W. Rhodes, Edw. N. Clisbee, F. A. Demerest, Wm. Ruge, Will Conkling, D. H. Hunt.

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Miss Maude Fealy	Miss Nellette Reed	Mr. Henry Woodruff	Mr. Edward Mackay	
Miss May Buckley	Miss Katherine Field	Mr. Bruce Mac Rae	Mr. Thomas MacLarnie	
Miss Ada Dwyer	Mr. Arthur T. Hoyt	Mr. Frederick Bond	Mr. Joseph Kauffman	
Miss Julia Stuart	Mr. Emmet Shackelford	Mr. Theodore Roberts	Mr. Harry E. Willard	

A GOOD MANAGER.

M. W. Hanley, the well-known manager, who successfully piloted Edward Harrigan, Robert Mantell, and other stars for many years, is open for offers for next season. He would prefer to manage either a male or female star with an established reputation, or he will undertake to place a new star in the proper way before the public. His record is proof positive that he understands his business thoroughly. He is familiar with every town in the United States and Canada, and the details of the business are second nature to him.

MATTERS OF FACT.

The management of Swisher's Theatre, at Morgantown, W. Va., has been assumed by the owners, Christy and Turner, who have renamed the theatre as the Walnut Street Theatre. During the Summer many alterations will be made in the house, the stage being enlarged to accommodate big scenic productions.

The Grand Opera House at Fort Smith, Ark., has been added to the Crawford Circuit, and time booked for the coming season must be verified by Crawford, Philley and Zehrung at St. Louis, or their New York representative, Don W. Stuart.

On Guard is the title of a one-act comedy, with woman star part, suitable for vaudeville, which is offered on royalty by Ettie Henderson, Box 50, West End, N. J.

Vaudevillians are notified that Manager S. Z. Poli is now arranging the booking of his circuit for the coming season. Acts that have played the Summer parks in close proximity to the cities controlled by him are requested to save their postage.

A melodrama which has been done in New York is offered for sale, cheap, to quick buyer by R. Earle, care this office. The production can be had completely fitted for the road.

VAUDEVILLE PERFORMERS' DATES.

(*Continued from page* 19.)

Mexican Band—Recreation Park, Pittsburgh, 13-18.
Moore, Tom—Place de Republic, Paris—indefinite.
Mooney and Holbein—Toledo, O., 13-18.
Morris and Parker—Bijou, Hamilton, Can., 12-18.
Mosher's Bull Terriers—Boon Park, Circuit, May 30-July 18.
MOTOGIRL, LA CREATRICE—Barrasford Tour, Eng., 8-July 9.
Mudger and Morton—Pavilion, Glasgow, 13-18, Palace, Glasgow, Scotland, 20-25.
Murphy and Russell—Keith's, N. Y., 13-18.
MURPHY, J. A., AND WILLARD, ELOISE—Young's Pier, Atlantic City, 6-18.
Murray and Clayton—Miller's, Lima, O., 6-18.
Naynon, Rosa—New York Roof, N. Y., 13-18.
Nelta, Mlle.—Pastor's, N. Y., 13-18.
Nelta, Ruth—O. H., Chicago, 13-18.
Niblo and Riley—Park, Trenton, 13-18.
Norman—Fairview Park, Dayton, 12-18.
O'Brien and Buckley—London—indefinite.
Olson Bros.—Sans Souci, Chicago, 12-18.
O'Ramey, Georgia—Springbank Park, London, Can., 13-18.
Onri, Adele—Cascade Park, New Castle, Pa., 13-18.
Owens and Duncan—Coeur d'Alene, Spokane, Wash., 13-18.
Parker, Bert—Brook, Marion, Ind., 13-18.
Pascatel—Suburban Garden, St. Louis, 12-18.
Paulinetti and Piquo—Hippodrome, London, April 25-July 9.
Pelot, Fred and Annie—Forest Highland Park, St. Louis, 12-18, Forest Park, Kansas City, 19-25.
Pelots, The—Forest Park, St. Louis, 13-18.
Pierce and Maizee—Pastor's, N. Y., 13-18.
Polk and Kollins—Camberwell and Clapham, London, Eng., 13-18, Empire, Middlesboro, 20-25.
Powers Brothers—Orph., Los Angeles, 11-25.
Quigley Bros.—Avenue, Pittsburgh, 13-18.
Rado and Bertram—Keith's, Boston, 13-18.
Randall, Sallie—Casino, Toronto, 20-25.
Rathbuns—Circle, N. Y., 13-18.
Ravenscroft, Charlotte—Proctor's 5th Ave., N. Y., 13-18.
Raymond, Alice—Rock Springs Park, E. Liverpool, O., 13-18.
Redding, Francesca—Woolworth's, Lancaster, 13-18.
Reed Bros.—Keith's, N. Y., 13-18.
Reidy and Courier—Howard, Boston, 13-18.
Reiff Bros.—Forest Park, St. Louis, 13-18.
Remington, Mayme—Paradise Roof, N. Y., 13-18.
Rice and Prevost—Paradise Roof, N. Y., 13-18.
Rieton—Myers' Lake, Canton, O., 12-18.
Robbins and Trenaman—Henderson's, Coney Island, N. Y., 13-18.
Roberts, Four—Empire, San Francisco, 6-18.
Robison, J. E.—Hippodrome, London—indefinite.
Rogers and Lavine—Garden, Memphis, Tenn., May 30-26.
Ronaldos, Three—Winona Beach, Bay City, 13-18.
Rose and Hatch—Avenue, Pittsburgh, 13-18.
Rose, Edyth, Ballet—Exposition, Allegheny, Pa., 11-25.
Rowe, Wm.—Proctor's, Newark, 13-18.
Russell and Buckley—Shea's, Buffalo, 12-18.
Russell and Dunbar—Unique, Salt Lake City, 6-18.
Russell, Helen King—Keith's, N. Y., 13-18.
SABEL, JOSEPHINE Ambassadeurs, Paris, France, May-June.
Sato, O. K.—Casino de Paris, Paris, May 1-June 30.
Schockey, Mayme—Forest Park, St. Louis, 13-18.
Seeger Sisters—O. H., Chicago, 13-18.
Seeley and West—London, Eng.—indefinite.
Seymour and Dupree—Lyric, Liverpool, Eng., 13-18.
Shattuck, Truly—Orph., San Francisco, 6-18.
Shaw, Mr. and Mrs. Larry—Hanlon's Point, Toronto, Can., 13-18.
Shedman's Dogs—Imperial, Coney Island, N. Y., 13-26.
Sidonig—Vienna, Austria, 30-June 25.
Slater and Finch—Standard, Ft. Worth, Tex., 13-18.
Smirl and Kessner—Temple, Detroit, 13-18.
Smith and Arado—Lemp's Garden, St. Louis, 5-18.
Smith and Doreto—Garrasford Tour, Eng., May 1-June 21.
SNYDER AND BUCKLEY Lake Contrary Casino, St. Joseph, Mo., 13-18.
Spadoni—Paradise Roof, N. Y., 13-18.
Sparrow—Henderson's, Coney Island, N. Y., 6-18.
Spaulding Proctor's 5th Ave., N. Y., 13-18.
Spissel Bros.—Oak Summit Park, Evansville, Ind., 12-18.
Stahl, Rose—Proctor's 23d St., N. Y., 13-18.
Stanford, Dolly and William—Pastor's, N. Y., 13-18.
Stein-Eretto Family—Electric Park, Baltimore, 13-18.
Stevens, Edwin—Keith's, Phila., 13-18.
Stevenson, Ed—Keith's, Boston, 12-18.
Stinson and Merton—Circle, N. Y., 13-18.
St. Onge Bros.—Proctor's 5th Ave., N. Y., 13-18.
Strongfort, Lionel—Casino—Richmond, 13-18.
Stuart and Murphy—Winnipeg, Man., 6-18.
Subers, Emilie—Springbank Park, London, Can., 13-18.
Sully Family—Proctor's 23d St., N. Y., 13-18.
Summerville, Amelia—Chase's, Washington, 13-18.
Sweet, Chas. R.—Cleveland's, Chicago, 13-18.
Swickard, Mr. and Mrs.—Leicester, Eng., 13-18, Grand, Halifax, Eng., 20-25.
Swift and Barton—Proctor's, Newark, 13-18.
Swor and Westbrook—Novelty, Denver, 13-25.
Sylvester, Jones and Pringle—Chutes Park, San Francisco, 6-18.
Symonds, Lottie West—Farview Park, Dayton, O., 12-18.
Taffary's Dogs—Chase's, Washington, 13-18.
Tascott—New York Roof, N. Y., 13-18.
Techow's Cats—Avenue, Pittsburgh, 13-18.
Theo and Camille—Henderson's, Coney Island, N. Y., 13-18.
Thorne, Mr. and Mrs. Harry—Keith's, N. Y., 13-18.
Thompson, William H.—Proctor's, Newark, 13-18.
Tippell and Kliment—Unique, San Diego, May 30-18.
Tomkins, William Hyatt Park, Columbia, S. C., 13-18, Ocean View Casino, Norfolk, Va., 20-25.
Topsy-Turvy Trio—Norumbega Park, Boston, 13-18.
Trainor and Button—South Shore Park, Michigan City, Ind., 12-18.
Troubadour Four—Lakemont Park, Altoona Pa., 13-18, Oakland Park, Greensburg, Pa., 20-25.
Troubadours, Three—Park, Erie, Pa., 13-18.
Trumpeters, Four American—Woolworth's, Lancaster, 13-18.
Turner's Pickaninnies—Tivoli, Sydney, Australia, May 18—indefinite.
Valdings, The—Guvernator's, Atlantic City, 6-18.
Valveno Brothers—Henderson's, Coney Island, N. Y., 13-18.
Valmore and Horton—Electric Park, Albany 13-18.
Van Bros.—Southern Park, Pittsburgh, 13-18.
Van Dorns—Guvernator's, Atlantic City, 6-18.
Van Normans—Recreation Park, Pittsburgh, 13-18.
Vardaman—Everett, Wash., 13-18.
Vassar Girls, Eight—Chester Park, Cincinnati, O.—indefinite.
Vedmars, The—Norumbega Park, Boston, 13-18.
Vinton and Clayton—Toledo, O., 12-18.
Waldorf and Mandez—Hanlon's Point, Toronto, 13-18, Shea's, Buffalo, 20-25.
Waldron, Max—New York Roof, N. Y., 13-18.
Walton, Irvin R.—Park, Allentown, Pa., 13-18.
Wallz, Al.—Paradise Roof, N. Y., 13-18.
Ward, Hi Tom—Riverside Park, Montreal, Can., May 23-July 2.
Warda, Al.—Bijou, Duluth, Minn., 6-18.
Wayburn's, Ned, Girls—New York Roof, N. Y., 13-18.
Welland—Tivoli, Birmingham, Eng., 13-18, Pavilion, Glasgow, 20-25.
Welsh, Ben—Proctor's 5th Ave., N. Y., 13-18.
Weston, Al.—Keith's, Boston, 13-18.
Whitbread, Thomas E.—Proctor's 23d St., N. Y., 13-18.
Whitney, Anna—Cleveland's, Chicago, 13-18.
Willard—Stag, Parkersburg, W. Va., 6-July 2.
Williams and Melburn—Springrove Park, Springfield, O., 12-18, Lake View, Dayton, O., 19-25.
Wilsons, The—Avenue, Pittsburgh, 13-18.
Winfield, Reata—Wheeling, 12-18, Columbus, 19-25.
Winter, Banks and Winona—Avenue, Pittsburgh, 13-18.
Wintons, The—Paradise Roof, N. Y., 13-18.
Wolfing's Stallions—Bob's Casino, North Beach, L. I., 13-19.
Wood Brothers—Manchester, N. H., 13-18.
Wordette, Estelle—Young's Pier, Atlantic City, N. J., 13-18.
World and Kingston—Empire Palace, Johannesburg, S. A., June 18-July 30.
Wyley and Wylson—Athletic Park, New Orleans, 20-25.
Yamamotos, The—Chase's, Washington, 13-18.
Yankee Comedy Four—Ocean View, Norfolk, Va., 13-18.
Young and De Vole—Paradise Roof, N. Y., 13-18.
Youngs and Brooks—Olympic Park, Chattanooga, Tenn., 13-25.
Zarns, The—Erh's Casino, North Beach, N. Y., 6-18.
Zazel and Vernon—Avenue, Pittsburgh, 13-18.
Zeb and Zarrow—O. H., Chicago, 13-18.
Zimmerman, Willie—Paradise Roof, N. Y., 13-18.
Ziska and King—O. H., Chicago, 13-18.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE: Los Angeles, Cal., June 13-15, Fresno 16, Oakland 17, Stockton 18.
A BUSINESS MAN: Chicago, Ill., June 6—indefinite.
A RABBIT'S FOOT: Newbern, N. C., June 14, Wilmington 15, Goldsboro 16, Raleigh 17, Durham 18, Henderson 20, Oxford 21, Clarksville, Va., 22, Danville 23, Reidsville, N. C., 24, High Point 25.
BECAUSE SHE LOVED: New York city June 13-18.
BLAIR, EUGENIE: Detroit, Mich., May 9—indefinite.
BOOM'S FARCE COMEDY (Ed Tanner, mgr.): Putnam, Conn., June 13-18, Meriden 20-26, Middletown 27-July 2.
CARTER, MRS. LESLIE (David Belasco, mgr.): San Francisco, Cal., June 13-July 9.
COHANS, THE FOUR (Fred Niblo, mgr.): Minneapolis, Minn., June 12-14, St. Paul 16-18, St. Louis, Mo., 19—indefinite.
COLLIER, WILLIAM: New York city April 4—indefinite.
ESCAPED FROM SING SING: Pittsburgh, Pa., June 13-18.
FOR HER SAKE (Sheeley and Youngs, mgrs.): Glace Bay, C. B., June 14, 15, North Sidney 16, New Glasgow, N. S., 17, Truro, N. S., 20, 21, Spring Hill Mines 22, Amherst 23, Sackville, N. B., 24, Moncton 25, St. John 27-30.
JAMES BOYS IN MISSOURI (Eastern; Geo. Klimt, prop.; Frank Gazzalo, mgr.): Minneapolis, Minn., June 12-18.
LORRAINE, RHE (Harry Markham, mgr.): Swanton, Vt., June 13-18, Waterbury, Conn., 20-26.
MALLORY, CLIFTON: Renova, Pa., June 17, 18.
MANSFIELD, RICHARD: St. Paul, Minn., June 13-15, Minneapolis 16-18.
NEILL, JAMES (Edwin H. Neill, mgr.): Oakland, Cal., May 9-June 19.
OUR NEW MINISTER (Miller and Convers, mgrs.): Marysville, Cal., June 14, Eugene, Ore., 15, Portland 17, 18, Seattle, Wash., 19-22, Vancouver, B. C., 23, Whatcom 24, Everett 25, Tacoma 26, 27.
QUINCY ADAMS SAWYER: St. Louis, Mo., May 8—indefinite.
SOTHERN, E. H.: San Francisco, Cal., June 12-25.
TEN NIGHTS IN A BAR ROOM (Walter J. McDonald, mgr.): Oakley, Kan., June 14, Colby 15, Menlo 16, Hoxie 17, Hill City 18.
THE SMART SET: Boston, Mass., May 30-June 24.
TOWN TOPICS: St. John, N. B., July 1, 2.
UNCLE TOM'S CABIN (Wm. Kibble, mgr.): Danville, Ind., June 14, Martinsville 15, Greensburg 16, North Vernon 17, Batesville 18, Brushville 20, Knightstown 21, New Castle 22, Alexandria 23, Fairmount 24, Wabash 25, North Manchester 27, Warsaw 28, Niles, Mich., 29.
WAS SHE TO BLAME (Jed Carlton, mgr.): Hutchinson, Kan., June 18, Wichita 20.

STOCK COMPANIES.

ACADEMY: Washington, D. C.—indefinite.
ALBEE: Providence, R. I., April 18—indefinite.
ALBEE: Pawtucket, R. I.—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
AMERICAN: Sioux City, Ia., June 6—indefinite.
ARDEN, EDWIN: Washington, D. C.—indefinite.
AUBREY (Wm. Davidge, mgr.): Montreal, Can., May 16—indefinite.
BAKER THEATRE (George L. Baker, mgr.): San Francisco, Cal., June 12-18.
BALDWIN-MELVILLE: Buffalo, N. Y.—indefinite.
BALDWIN-MELVILLE: Cleveland, O.—indefinite.
BASTABLE: Syracuse, N. Y., May 16—indefinite.
BELLOWS, WALTER: Denver, Col.—indefinite.
BIJOU THEATRE: Philadelphia, Pa.—indefinite.
BOWDOIN SQUARE: Boston, Mass.—indefinite.
BOWSER-CRAVEN: Grand Rapids, Mich., June 6—indefinite.
BUHLER, RICHARD (Wedgwood Nowell mgr.): Providence, R. I., May 16—indefinitte.
BURRILL (Charles M. Burrill, mgr.): Springfield, Ill., May 8—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Thrall, mgrs.): San Francisco, Cal.—indefinite.
COOK OPERA HOUSE: Rochester, N. Y., April 18—indefinite.
DARCY AND SPECK'S: Philadelphia, Pa.—indefinite.
DAVIS-BOYLE: Rochester, N. Y., March 14—indefinite.
DOMINION (E. Mortimer Shuter, mgr.): Sherbrooke Can.—indefinite.
DURBAN: Montreal, Can., May 30—indefinite.
ELECTRIC PARK: Leavenworth, Kan., June 6—indefinite.
ELLEFORD: Portland, Ore., June 6—indefinite.
ELYSIUM (Will R. Wilson, mgr.): New Orleans, La., Nov. 21—indefinite.
EVANS, BRANDON: Newport News, Va., May 9—indefinite.
EVESSON, ISABELLE (Jas. T. Malone, mgr.): Providence, R. I., May 23-June 18.
FAWCETT, GEORGE: Minneapolis, Minn.—indefinite.
FERRIS: Minneapolis, Minn.—indefinite.
FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15—indefinite.
FRAWLEY, DANIEL: Kimberley, S. A., June 13-25, Port Elizabeth 27-July 9.
GLASER, VAUGHAN: Cleveland, O., March 14—indefinite.
HASWELL, PERCY: St. Paul, Minn., June 12-Sept. 3.
HYPERION THEATRE: New Haven, Conn., May 23—indefinite.
IOLA (Robt. A. Mansfield, mgr.): Iola, Kan., May 23-July 2.
KEITH'S: Philadelphia, Pa.—indefinite.
KELLER (A. M. Keller, mgr.): Nevada, Mo., May 1-Aug. 15.
KENNEDY, JOHN J.: Duluth, Minn., May 23—indefinite.
KINGDON-COURTNEY: Albany, N. Y., May 23-June 25.
LAKEWOOD (Lewis McCord, mgr.): Skowhegan, Me., May 23-Sept. 3.
LYCEUM STOCK: Rochester, N. Y., May 30—indefinite.
MAJESTIC: Erie, Pa.—indefinite.
MILWAUKEE GERMAN THEATRE: Milwaukee, Wis., June 15—indefinite.
MOROSCO, OLIVER: San Francisco, Cal., May 22—indefinite.
NATIONAL: Winnipeg, Can.—indefinite.
NEW GRAND: Springfield, Mass., June 6—indefinite.
PAXTANG: Harrisburg, Pa.—indefinite.
PHILLIPS' LYCEUM (Lewis A. Phillips, prop. and mgr.): Brooklyn, N. Y., Aug. 29—indefinite.
PLAYERS: Chicago, Ill.—indefinite.
PROCTOR'S: Albany, N. Y., May 9—indefinite.
PROCTOR'S FIFTH AVENUE: New York city—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
SNOW, MORTIMER: Troy, N. Y., May 23—indefinite.
THANHOUSER: Milwaukee, Wis., July 7—indefinite.
TUOHY COMEDY: Aurora, Ill., May 29—indefinite.
VALLAMONT STOCK: Williamsport, Pa., June 6—indefinite.
WALLACE: Knoxville, Tenn., May 2—indefinite.
WEST END (Geo. Blumenthal, mgr.): New York city—indefinite.
WILLIS STOCK: Winnipeg, Can., May 30—indefinite.

REPERTOIRE COMPANIES

AUSLET STOCK (Flagg and Auslet, mgrs.): Meridian, Miss., June 20-July 3.
BRECKENRIDGE STOCK: Ft. Smith, Ark., June 6-18.
DALE, MARIE (W. M. Martin, mgr.): Vicksburg, Miss., June 12-23, Natchez 24-July 10.
DILGER-CORNELL: Cortland, N. Y., June 13-18.
DYFFRYN ETHEL: Brantford, Can.—indefinite.
EMPIRE THEATRE: Columbus, O., May 30—indefinite.
EVANS, BRANDON, STOCK (Harry Rennels, mgr.): Newport News, Va., May 23—indefinite.
FISKE-STOCK (Fiske and Stock, mgrs.): Halifax, N. S., June 6-18, Sydney, C. B., July 1-23.
FLEMING, MAMIE: Philadelphia, Pa., May 30-June 24.
FRANKLIN STOCK (B. F. Simpson, mgr.): Paris, Tex., June 5-18.
FRENCH, IRVING: Atlantic, Ia., June 13-15, Des Moines 16-18.
GARDNER-VINCENT: Point Pleasant, N. J., May 31—indefinite.
HALL, DON C.: Marysville, Cal., June 13-18, Red Bluff 20-25, Redding 27-July 2.
HOEFFLER SHOW (Jack Hoeffler, mgr.): Appleton, Wis., June 6—indefinite.
HULBERT, LAURA: Kankakee, Ill., June 13—indefinite.
HUNT STOCK: St. Ignace, Mich., June 13-18.
KARROLL, DOT (V. C. Welsh, mgr.): Providence, R. I., May 9-July 9.
McAULIFFE STOCK: St. John, N. B., June 20-25.
MADISON SQUARE (Slater's): Dallas, Tex., June 6-July 2.
MARKS BROTHERS (R. W. Marks, mgr.): Christies Lake, Can., April 25—indefinite.
MARKS STOCK (Tom Marks, mgr.): Collingwood, Can., June 13-18.
MASON, LILLIAN: Pratt, Kan., June 13-18, Stafford 20-25, St. John 27.
MAYNARD DRAMATIC (Maynard Brothers, mgrs.): Benton Harbor, Mich., June 13-July 2.
MILLER-BRYAN (F. F. Miller, mgr.): Baton Rouge, La.—indefinite.
MURRAY AND MACKEY (John J. Murray, mgr.): Parkersburg, W. Va.—indefinite.
NATIONAL STOCK: Batesville, Ark., June 13-18.
NATIONAL STOCK: Greenville, S. C., June 5-20.
NORTH BROTHERS' COMEDIANS (Eastern): Fairmont, Minn., June 16-18.
NORTH BROTHERS' COMEDIANS: Texarkana, Tex., June 6-18.
PARK'S STOCK: Huntingdon, Pa., June 13-18.
PAYTON SISTERS' (Frank Robertson, mgr.): Jackson, Tenn., June 6-18, Jackson, Miss., 20-July 2.
PGLICY PLAYERS: Atlantic City, N. J., June 13-18.
POWELL-PORTELLO (Halton Powell, mgr.): New Rockford, N. D., June 13, 14, Minnewaukon 15, 16, Leeds 17, 18, Bottineau 20-23.
RENTFROW'S PATHFINDERS: St. John, N. B., June 13-18.
ROBER, KATHERINE, STOCK: Fitchburg, Mass., June 13-18, Oldtown, Me., 20-25, Bar Harbor 27-July 2.
RODNEY: Oshkosh, Wis., June 12-19.
SANFORD'S, WALTER, PLAYERS: Wellington, N. Z., May 16-June 18, Sydney, Australia, 27-Dec. 10.
SHELLE AND YOUNG: St. John, N. B., June 27-30.
TAYLOR STOCK (Albert Taylor, mgr.): Shreveport, La., June 5-July 3.
VAN DYKE AND EATON (F. Mack, mgr.): Piqua, O., June 13-25.
VERNON STOCK (Benj. B. Vernon, mgr.): Asbury Park, N. J., June 6-July 30.

OPERA AND EXTRAVAGANZA.

A GIRL FROM DIXIE: St. Louis, Mo.—indefinite.
A LITTLE OF EVERYTHING: New York city June 6—indefinite.
ABORN OPERA: Washington, D. C., May 9—indefinite.
AMERICAN COMIC: Newark, N. J.—indefinite.
BOOM'S OPERA (A. Mayer, mgr.): Milford, Mass., June 13-18, Putnam, Conn., 20-25, Meriden 27-July 2.
CENTRAL OPERA: Midland Beach, N. Y.—indefinite.
JEWEL, ARCHER: Salem, Mass., May 30—indefinite.
LYRIC OPERA (Harry Leaville, mgr.): Greenville, Miss., June 12-15, Jackson 16-18, Natchez 20-25, Port Gibson 27-29.
MANHATTAN OPERA (Herbert Salinger, mgr.): Elmira, N. Y., June 6—indefinite.
ORPHEUM OPERA (Percy G. Williams, mgr.): Brooklyn, N. Y.—indefinite.
PIFF, PAFF, POUF: New York city April 2—indefinite.
THE BOSTONIANS: Boston, Mass., May 30—indefinite.
THE ISLE OF SPICE: Boston, Mass., May 9—indefinite.
THE MAID AND THE MUMMY: Chicago, Ill.—indefinite.
THE PRINCE OF PILSEN: London, Eng., May 14—indefinite.
THE ROYAL CHIEF: Chicago, Ill.—indefinite.
THE SHOW GIRL: Cleveland, O., June 6—indefinite.
THE SOUTHERNERS: New York city May 23—indefinite.
THE TENDERFOOT: Chicago, Ill.—indefinite.
THE WIZARD OF OZ: Chicago, Ill., May 23-June 18.
THE YANKEE CONSUL (Henry W. Savage's): New York city Feb. 22—indefinite.
THORNE-BAKER OPERA: Mobile, Ala., May 30—indefinite.
TIVOLI: San Francisco, Cal.—indefinite.
WILBUR OPERA (W. H. Fullwood, mgr.): Springfield, Mass., May 23—indefinite.
WOODLAND: Boston, Mass., April 25—indefinite.

MINSTRELS.

BOOM'S (Fields and Hansons, mgrs.): Milford, Mass., June 27-July 2, Putnam, Conn.
BRYANT AND SAVILLE'S: Pottsville, Pa., June 13-18.
CULHANE, CHASE AND WESTON'S (Will E. Culhane, mgr.): Guilford, Me., June 14, Dover 15, Oldtown 16, Patten 17, Ashland 18.
KERSANDS', BILLY (C. Jay Smith and W. C. Thompson, mgrs.): South Bend, Ind., June 13-18, Chicago, Ill., 19-25.
RICHARD AND PRINGLE'S: Sheridan, Wyo., June 14, Billings, Mont., 15, Big Timber 16, Livingston 17, Bozeman 18.
VOGEL'S (Jno. W. Vogel, mgr.): St. Louis, Mo., May 22—indefinite.

VARIETY.

BLUE RIBBONS: Minneapolis, Minn., June 12-18.
BOOM'S PANTOMIME (H. Carlton, mgr.): Athol, Mass., June 13-18, South Hanson 20-25, Milford 27-July 2.
DAINTY PAREE: St. Paul, Minn., June 12-18.
LONDON GAIETY GIRLS (Cliff W. Grant, mgr.): Montreal, Can., May 30-July 2.
MANHATTAN VAUDEVILLE (Boom's): Meriden, Conn., June 13-18, Middletown 20-25, New Britain 27-July 2.
MERRY MAKERS: Allegheny, Pa., June 11-25.
ORPHEUM BURLESQUERS (Hommer and Hoffman's): Albany, N. Y., June 13-15, Troy 16-18.
RIALTO (S. Bennett, mgr.): New Britain, Conn., June 13-18, Athol, Mass., 20-27, South Hanson 27-July 2.
SOUTHERN VAUDEVILLE: Wentworth, N. C., June 13-18.
TIGER LILLIES: New York city June 13-18.
TRIMBLE'S FROLIQUES: Hillsboro, Tex., June 13, 14, Corsicana 15, 16, Tyler 17, 18, Ft. Worth 20, 21, Cleburn 22, 23, Weatherford 24, 25, Gainesville 27, 28.

CIRCUSES.

BARNUM AND BAILEY: Owosso, Mich., June 15, Ann Arbor 16, Adrian 17, Coldwater 18.
BEASLEY'S AND DORSA: Shellsburg, Ia., June 15, Spirit Lake 23.
BOSTOCK'S TRAINED ANIMALS: Coney Island, N. Y., May 14—indefinite.
BUCKSKIN BILL'S WILD WEST: Wellsville, N. Y., June 14.
BUFFALO BILL'S WILD WEST: Aldershot, Eng., June 14, Horsham 15, Lewes Sussex 16, Redhill Surrey 17, Wimbledon 18, Chelmsford 20, Ilford 21, St. Albans 22, Hitchim 23, Cambridge 24, Ilkeston 25.
CAMPBELL BROTHERS': Park Rapids, Minn., June 14, Long Prairie 15, Alexandria City 16, St. Cloud 17, Milaca 18.
DOWNIE'S: Norwich, N. Y., June 14, Shelburne 15, New Berlin 16, Morris 17, Hartwick 18.
FOREPAUGH AND SELL'S: Norwich, Conn., June 14, New Haven 15, Bridgeport 16, Waterbury 17, Meriden 18, Poughkeepsie, N. Y., 22, Newburg 24, Chatham, Can., July 4.
HARGREAVES: North Tonawanda, N. Y., June 14, Lockport 15, Medina 16, Newark 17, Syracuse 18.
HARKNESS AND FOX: Windber, Pa., June 13, 14.
MACKEY'S: St. Louis, Mo.—indefinite.
MAIN'S, WALTER: Cambridge Junction, Vt., June 14, St. Johnsbury 15, Newport 16, St. Albans 17, Vergennes 18, Herkimer, N. Y., 23, Lyons 24, Albion 27.
MELBOURNE DOG AND PONY: Zimmerman, Minn., June 14, Big Lake 15, Maple Lake 16, South Haven 17.
MUNDY SHOWS: Aurora, Ill., June 13-18.
PAWNEE BILL'S WILD WEST: North Adams, Mass., June 14.
RINGLING BROTHERS: Chatham, Can., June 11, South Bend, Ind., 14, Kewanee, Ill., 17, Davenport, Ia., 18, Madison, Wis., 23, Fond du Lac 24, Winona, Minn., July 1.
ROBINSON'S, JOHN: Hornellsville, N. Y., June 14, Olean 15, St. Marys, Pa., 17.
SEIBEL BROTHERS: Appleton, Wis., June 13, 14, Kaukauna 15, Depere 16, Green Bay 17, 18.
SIPES: Portland, Ind., June 15.
TEXAS BILL'S WILD WEST: Morrison, Ill., June 14, Sterling 15.
WALLACE SHOWS: Winona, Minn., June 14.
WELSH BROTHERS: Somerville, Mass., June 14, Chelsea 15, Malden 16, Beverly 17, Ipswich 18, Danvers 20, Peabody 21, Wakefield 22, Lawrence 23.

MISCELLANEOUS.

ADAMS', JAS. R., FIRE SHOW: Luna Park, Coney Island, May 14—indefinite.
BOOM'S COLORED (John Larkins, mgr.): New Britain, Conn., June 20-25, Athol, Mass., 27-July 2.
BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Atlantic City, N. J., June 1-30.
BROOKE'S BAND: Milwaukee, Wis., May 7-June 25.
BUTLER, HELEN MAY, BAND (J. Leslie Spahn, mgr.): Newark, N. J., June 5-26.
BUTLERS, THE (G. A. Butler, mgr.): La Porte, Ind., June 13-18.
CANADIAN COLORED CONCERT: Tomah, Wis., June 14, Sparta 15, Elroy 16.
DUSS' ORCHESTRA: New York city May 22—indefinite.
FLINT, MR. AND MRS. HERBERT L. (Hypnotists): Adrian, Mich., June 13-18, Benton Harbor 20-25.
HATCH CARNIVAL: Uhrichsville, O., June 13-18.
HEIMS, HARRY: Bayfield, Wis., June 14, Washburn 15, Ashland 16-18.
KILTIES' BAND (T. P. J. Powers, mgr.): Rochester, N. Y., June 9-15.
LAMBRIGGER ZOO: Erie, Pa., June 6-18.
MONARCH CARNIVAL: Elkhart, Ind., June 13-18.
PATTERSON AND BRAINERD'S CARNIVAL (A. H. Barclay, mgr.): Cripple Creek, Col., June 16, Colorado Springs 20, Denver 27.
STUDIO CLUB QUARTETTE: Coney Island—indefinite.

(Received too late for classification.)

GENTRY'S DOG AND PONY: Peoria, Ill., June 17, 18.
GENTRY'S FAMOUS SHOWS UNITED: Dixon, Ill., June 22-July 4.
KLARK-URBAN (Hardon Klark, mgr.): Amesbury, Mass., June 13-18, Danvers 20-25.
MARKS BROTHERS (Joe Marks, mgr.): Pembroke, Can., June 13-15, Renfrew 16-18, Perth—indefinite.
MIDDLETON STOCK (Geo. W. Schaffer, mgr.): Grand Falls, Joplin, Mo., June 12-26.
PYRE, WALTON, STOCK: Eau Claire, Wis., June 14, Chippewa Falls 15, Wausau 16-18, Merrill 20-22, Stevens Point 27, Portage 29.
SEAMAN AND MILLICAN'S CARNIVAL: Charleston, W. Va., June 20, Cumberland, Md., 27.
VAN DYKE: Elkader, Ia., June 13-18.
YORK STATE FOLKS: Chicago, Ill.—indefinite.

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No Acid, No Grit. Will not scratch the enamel nor tarnish the gold work of the teeth. The finest tooth powder in the world. Take several boxes along if you are to be away on your vacation any length of time. It never loses its freshness. Ask for SOZODONT. Do not be talked out of it.
A postal will bring our pamphlet entitled "The Care of the Teeth," by G. F. J. Colburn, D. D. S.
Hall & Ruckel, NEW YORK CITY

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OPEN TIME.

INDIANA.—Columbus—Crump's Theatre, Sept. 1-19, 21-29, Oct. 1-25, 27-31, Nov. 1, 3-10, 12-17, 19, 22-30, Dec. 1-12, 14-21, 23-31.
Richmond—New Phillips' Theatre, in Sept., Oct., Nov., Dec.
IOWA.—Armstrong—Opera House, in Sept., Oct., Nov., Dec.
MISSISSIPPI.—McComb—New Opera House, in Sept., Oct., Nov., Dec.
NEBRASKA.—Fairbury—Opera House, in Sept., Oct., Nov., Dec.
OHIO.—Kenton—Dickson's Grand, Sept. 1, 2, 5-7, 12-14, 19-23, 26-30, Oct. 3-7, 10-14, 17-19, 24-28, Nov. 2-4, 7, 8, 14-16.

ARENA.

SPRINGFIELD, MO.—Wallace Shows May 25 to crowded tent; performance excellent. Valbert-Whitney Carnival co. 23-28; many people in attendance.

NORTH PLATTE, NEB.—Terry's U. T. C. co. May 27; good performance; packed tent.

HERKIMER, N. Y.—Hargreave's Circus pleased two large audiences May 26.

CLYDE, N. Y.—Downie's Show May 28; large business.

COUNCIL BLUFFS, IA.—Gentry's Dog and Pony Show May 26 to fair audiences; performance excellent.

WILLIMANTIC, CONN.—Lucier's Minstrels May 27; good business; excellent satisfaction. Signor Sautelle's Circus 28; pleasing performance to capacity afternoon and evening.

NEW PHILADELPHIA, O.—Gentry Brothers' Show May 25; packed tent; good performance; pleased all.

CHATHAM, CAN.—Street Carnival Fair May 30-4 is doing poor business, in conjunction with Chatham Old Boys' reunion, on account of rainy weather and few attractions.

WINFIELD, KAN.—Professor O. R. Gleason's Show for taming vicious horses May 23-28, 29-4; big business; performance good.

WESTERLY, R. I.—Signor Sautelle's Circus May 31; satisfactory performance to large attendance.

WICHITA, KAN.—Wallace's Shows May 18; two splendid performances; immense business. Wichita Carnival closed 16-21. Parker Amusement co., of Abilene, Kan., presented attractions, all of which were highly entertaining.

MT. CARMEL, PA.—Robinson's Circus May 18; good, clean show by good people; neatest street parade ever seen here. Pierce Carnivol co., on Soldiers' Field, 6-13.—Item: Punch Wheeler, with Robinson's Circus, the cleverest of them all, and always the glad hand for THE MIRROR man.

DOVER, N. H.—Forepaugh and Sells Brothers' Circus May 31; good business performance good.

LYONS, N. Y.—Andrew Downie's Circus May 27 satisfied well filled tents.

JOHNSTOWN, PA.—Harris' Nickel Plate Show pleased fair audiences May 30.

FOND DU LAC, WIS.—Seibel Brothers' Dog and Pony Show 6; show and house good.

PARSONS, KAN.—Pan-American Circus 2; no parade account rain; poor afternoon performance to fair business; no evening performance, account rain.

LA JUNTA, COL.—Patterson and Brainerd's Street Fair May 30-4; very orderly and gentlemanly; some good and some indifferent features, on the whole, up to average; business satisfactory.

GALENA, ILL.—National Carnival and Amusement co. (C. T. Myers, mgr.): May 30-4; shows first class.

ADRIAN, MICH.—Hoss and Smith Consolidated Carnival co. opened season of 1904 May 30-4 under trying circumstances; torrent of rain continued all day; opening very light.

JOPLIN, MO.—Wallace Shows May 26 to capacity; excellent performance. Joplin Carnival co. 30-3 opened with Gaskill Carnival co. to large crowds.

AUGUSTA, GA. Pain's magnificent spectacle, The Last Days of Pompeii, presented at circus grounds May 2; 25 to large and well pleased crowds.

DECATUR, IND. Buckskin Bill's Wild West Show May 31; rained all day; fair crowd.

COLUMBIA, PA.—John Robinson's Circus 2; two performances; tent well filled; excellent shows; fine parade, notwithstanding weather cool, with rain.

URBANA, O.—Hatch Adams Carnival co. occupied our principal streets May 30-4 with strongest attractions ever shown here in street fair.

ANNAPOLIS, MD.—Layton Carnival co., under auspices of Volunteer Fire Department, May 30-4; immense crowds; all shows doing good business.

MONTREAL, CAN. Ringling Brothers' Circus May 31-1; big business.

CHATHAM, CAN.—Fountaine-Manly-Stacey Carnival Street Fair co. May 30-4; poor business and shows.

BATTLE CREEK, MICH.—Barnum and Bailey's Circus 8 pleased two fine crowds.

FALL RIVER, MASS.—Signor Sautelle's Circus 6; large attendance; excellent performance.

PUEBLO, COL.—Spring races week 6-11; big aggregation of street shows, under Patterson and Brainard Carnival co., drew large crowds nightly; cleanest and highest class group of attractions ever presented in this city.

WHITEHALL, N. Y.—Stetson's U. T. C. (under canvas) 9; fair performance; good business.

HARRISBURG, PA.—Pawnee Bill's Wild West and Far East Show 7; good business. Street Fair and Carnival, under auspices of Good Will Fire co., opens week of 20. Pain's Fall of Rome is engaged for an early production at Island Park by a co. of local business men.

PITTSTON, PA.—Bard Brothers May 13, 14; fine business; fair performances. Signor Sautelle's 18; capacity business; good performances. Walter L. Main's 28 turned people away; audiences pleased. John Robinson's 8; very good business; good performances.

WILLIAMSPORT, PA.—Jabour Carnival co., for benefit Third Battalion, Twelfth Regiment Armory Fund (local), opened 6 to good crowd.

ST. MARYS, W. VA.—Swallow and Narkel's Floating Palace Musical Comedy co. May 28; business and performance fine. Eisenbartle.—Henderson Floating Theatre co. in Her Fatal Step 4; business good; co. and performance poor.

BLUEFIELD, W. VA.—Seamon and Mellican's Mardi Gras Carnival co., benefit local fire department 6-10; large crowds; very successful.

ADRIAN, MICH.—Hoss and Smith's Consolidated Carnival cos. May 30-4, under auspices K. O. T. Maccabees; weather poor; bad effect on business; different shows were all very good and gave good satisfaction.

TOPEKA, KAN.—Parker Amusement co. 1-6; crowded tents; performance good. Public wedding on "Pike" swelled box receipts.

COUNCIL BLUFFS, IA.—Wallace Circus 3; splendid performance, considering wet grounds; immense crowds afternoon and evening.

TACOMA, WASH. Norris and Rowe's Circus May 28; two performances; S. R. O.; not many new features, but all acceptable.

POUGHKEEPSIE, N. Y.—Walter L. Main's Shows 7; good performances; fair business.

SUPERIOR, WIS. S. Kerbeck's R. R. Shows May 30; good business.

NOTES.

About five hundred people from Brunswick, Me., attended Forepaugh and Sells Brothers' Circus at Portland May 30.

Will C. Sites, general agent and railroad contractor of Lowry Brothers' Circus, informs THE MIRROR that the co. disbanded in Slatington, Pa., on June 4, owing to its having been sued for $10,000 damages for injuries alleged to have been sustained by a man at Nanticoke, Pa., on May 1. The circus carried fifty people and traveled in its own train of palace cars. Mr. Sites returned to his home in Norristown, Pa., where he will rest for a few days before taking to the road again.

Pawnee Bill's billposting gang with the No. 4 car attracted much attention in North Adams, Mass., and vicinity, appearing in real Indian garb. The local papers made quite a feature of their appearance, picturing the men as they left the car.

During the evening performance of Main's Circus 7 at Poughkeepsie, N. Y., a bad panic was narrowly averted. While elephants were performing, a baby elephant became frightened at one of performing dogs and immediately set up a loud trumpeting. This excited the other elephants, who at once became restless and joined in the uproar. About half audience rose to their feet to leave, but were calmed by prompt action of circus employes. Elephants were finally quieted and the performance proceeded without further interruption.

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the interests of Songs and Singers.
Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., New York

VOL. I. NEW YORK, JUNE 18, 1904. No. 14

FRESH, NEWSY NEWS.

Back again to New York! I had a pleasant trip. The West is booming.

Joseph E. Howard, in Chicago, with "Good-bye, My Lady Love," has started it on its way until it is the biggest hit in the country. Managers desiring a good song for next season, for the road, do not overlook this song.

George Evans, back in vaudeville, will make a feature of his own compositions. "The Sweetest Flower That Grows in Tennessee" and "Keep Away from Rosie." As all restrictions have been removed from these two songs, everybody get in line for a hit, as they are sure winners.

Oscar Hammerstein's new songs, sung by Emma Carus and Eleanore Falk at the Victoria Paradise Gardens, have met with instantaneous success, and both singers, Monday night, had to respond to repeated encores.

While all the publishing houses are feeling the effects of the "dull Summer season," the output of the house of Harris continues the same; "Just a Gleam of Heaven in Her Eyes" having reached fifty-five thousand copies up to date, in six weeks. Not so bad for a new ballad in the Summer time! This song is going to sweep the country.

Although there are a number of "Down the Pike's" on the market, the one played by John Philip Sousa and Conterno, composed by Rudolph Aronson, is the one that is selling thoughout the land. This number is going to become very, very popular, and deservedly so, because it is original.

George Evans predicts that "Keep Away from Rosie" will be as big a hit as was his famous "In the Good Old Summer Time," and we have every reason in the world to believe that his prediction will come true, as George is a very sensible boy and knows a good thing when he has it.

In answering these advertisements please mention THE MIRROR.

DOWN IN MUSIC ROW.

The above is an excellent likeness of William H. Smith, the composer-singer, who is creating much favorable comment for his clever rendition of "Violets" and "The Rosary." Mr. Smith is composer of "Sleep On, Sweetheart," "Tho' We May Ne'er Meet Again," and "Until," which he has successfully introduced in the principal vaudeville theatres. He is now singing with much success the new high-class ballad by Al. Trahern and Lee Orean Smith, entitled "Just a Picture of You."

Breen and Geary's late songs, "Your Dad Gave His Life For His Country" and "The Man With the Ladder and the Hose," are gaining in popularity every minute. Flattering reports are coming in from nearly all of the headliners, and the songs are feature numbers with many prominent productions.

Williams and Van Alstyne are both enjoying vacations. Egbert Van Alstyne is in Mt. Clemens, while Harry Williams is on a fishing expedition in the West. It is said that upon his return he will present to his publishers a novel "fish" song.

Frederick V. Bowers is enjoying much merited applause for the clever rendition of his own compositions which he introduces in his splendid vaudeville production.

Charles F. Ernst is elated over the success of his pretty ballad, "I Long to See Them All Again." Many prominent ballad singers are using this song with much success.

Leon and Bertie Allen are now playing a four weeks' engagement at Atlantic City. They are receiving many encores nightly in appreciation of the clever manner in which they sing, "They All Spoke Well of You."

William H. Anstead reports phenomenal success with the late march song, "The Girl Who Has Won My Heart," also the pathetic child song, "I Want My Mamma," and Raymon Moore's latest, "Lenore."

Tolbert R. Ingram, publisher of the most widely advertised song of the day, "Where the Silvery Colorado Wends Its Way," states that this song is a bigger hit to-day than ever before. Many singers of prominence are using this song with success.

The Dowling-Sutton Company report that their Summer song, entitled "In Summer Time Down by the Sea," is their leader. It is gaining new friends every day, and is much sought after by the profession.

William H. Siegfried, the genial director of the orchestra at the Marlborough Hotel, continues to interest his audiences with the selection from Rosenfeld and Sloane's Mocking Bird, George Rosey's "Pet of the Army March," and Clara Kummer's "June" and "Take Yo' Name Off Ma Door."

Walter Hawley and Alfred Solman's Summer song success, "Starry Night for a Ramble," has become the feature of George Primrose's vaudeville act.

Four interesting numbers on the programme of the Murray Hill Theatre, New York, recently included the "Polly Prim" march, "Office Boy" waltz, "Popular Minstrel Medley," and selection from "Winsome Winnie."

"Strolling Along the Pike" is the new Summer waltz song published by Leo Feist. Russell and Locke, Brooke Eltrym, Grannon and Lee, Edith Warren, and Ruth Nelta report the song a success.

One of the biggest song successes of to-day is "In Summer Time, Down by the Sea," a charming waltz song by Harry B. Lester and Al. J. Doyle. This number is being sung by a long list of topliners, and the orchestras and bands playing it are legion, including Sirignano's Band of Rome, at Pabst Harlem Concert Hall. This finely organized band, under the efficient management of C. F. Zittel, renders "In Summer Time, Down by the Sea" nightly to repeated encores.

Raymon Moore tells a pathetic story in connection with his latest song which gives an idea of how striking titles for popular songs are sometimes suggested. During a recent trip on the yacht of a prominent manager with a jolly crowd was an old-time newspaper man who, during a general exchange of experiences, told the story of his daughter's unfortunate love affair. In concluding the old gentleman said, "When the young man asked me for my daughter's hand, I said to him, 'You have my consent, but remember, don't win her heart to break it,' but he did." "These last words gave me," said Mr. Moore, "the inspiration, and I wrote the ballad, 'Don't Win Her Heart to Break It.'"

Wilbur Held, the well-known baritone, reports great success with Eugene Ellsworth's new comic coon song, "A Genuine African King."

Heelan and Helf are confident that they have secured an emphatic winner in "When the Coons Have a Dreamland of Their Own." Ned Weyburn has selected it as a feature for the New York Roof, and with the novel business he has arranged for this number he is convinced he has a genuine sensation in store.

The well-known singing comedian, James H. Cullen, has added to his extensive repertoire of songs Baldwin and Sloane's "There's a Little Street in Heaven that They Call Broadway" and "In the Lives of Famous Men."

Andrew Link's Orchestra regales the patrons of the Empire Theatre, Providence, R. I., with gems from Dockstader's Minstrels, contained in Joseph W. Stern & Co.'s "Popular Minstrel Medley."

AMATEUR NOTES.

Buffalo amateurs will offer Shakespeare's fantasy, A Midsummer Night's Dream, on the evenings of Tuesday and Wednesday, June 14 and 15, in the gardens of Mr. Rumsey. The Mendelssohn music will be used and soloists and chorus will add the beauty of their voices to the music by Henry Marcus's Orchestra of nine men. Mrs. Gibson Williams and Mrs. H. W. Newton will be the soloists, and Mrs. George Fiske's chorus will sing. Louise Delaney has been for several weeks past training the seven girls who are to appear in the Greek dance during the progress of the play. The dancers will be Grace Rumsey, Laura Walbridge, Stephena Barnum, Mrs. Chauncey J. Hamlin, Dotha Dart, Julia Miller, and Margaret Sweet. Mrs. Ralph A. Kellogg is stage-manager and Mrs. Montgomery A. Crockett, her assistant. Mrs. Kellogg trained the girls of the Buffalo Seminary for their presentation of Twelfth Night last year and the cast of Cranford for its brilliant amateur performance last Spring. Mrs. Crockett has also had wide experience as a stage-manager, and the two have worked tirelessly to insure the completeness and finish of the June entertainment. The fairies have a regular dance, which Mrs. Putnam and Miss Delaney are getting up. The Bottom of Mr. Clark will be exceptionally funny, and Orrin Ramsdell as Thisbe is sure to win many a laugh. Following is the cast: Theseus, Frederic Johnstone; Egeus, Sydney Porter; Lysander, John Ince; Demetrius, Hubert Chester; Philostrate, G. Barrett Rich, Jr.; Quince, B. T. Simpson; Snug, Newton Scatcherd; Bottom, Stephen D. Clarke; Flute, Orrin P. Ramsdell; Snout, Edward J. Gallien, Jr.; Starveling, Robert Inglehart; Hippolyta, Ethel Stern; Hermia, Frances Wilcox; Helena, Violetta Pierce; Oberon, Francis F. Baker; Titania, Evelyn Rumsey; Puck, Phoebe Cary; Peachblossom, Hilda Hoyt; Cobweb, Gladys Gowans; Motte, Catherine Lautz; Mustardseed, Julia McNair. Ten fairies, attendant on Oberon and Titania, Helen Stimson, Mildred Lee, Germaine Townsend, Orpha Gerrans, Edwine Noye, Margaret Ransom, Geraldine Thompson, Ruth Larkin, Dorothy White, Pauline McNair. Seven dancing girls, Grace Rumsey, Laura Walbridge, Julia Miller, Stephana Barnum, Margaret Sweet, Dotha Dart, and Mrs. Chauncey J. Hamlin.

Bronson Howard's four-act comedy, The Henrietta, was offered for the first time by an amateur organization on the evenings of June 9 and 10, and on the afternoon and evening of Saturday, June 11, at the South Broad Street Theatre, Philadelphia. The performance was for the benefit of the House of the Good Shepherd, Convent of St. Magdalen, Germantown. Permission to present the play was obtained from the author by J. F. Skelly, under whose personal direction the comedy was produced. The cast was as follows: Nicholas Vanalstyne, James J. Skelly; Dr. Parke Wainwright, Hugh Dunlap; Nicholas Vanalstyne, Jr., Frank McConnell; Bertie Vanalstyne, John F. Skelly; Lord Arthur Trelawney, Harry Philibert; Rev. Dr. Murray Hilton, Lawrence F. Sharkey; Watson Flint, Lawrence Flood; Musgrave, John Collins; Mrs. Cornelia Opdyke, Margaret Donnelly; Mrs. Rose Vanalstyne, Alice C. Green; Agnes, Jennie H. Foster; Lady Mary Trelawney, Karolyn Berlin.

An American Citizen was presented at Ottumwa, Ia., recently by the senior class of the High School to an appreciative audience. Miss Everetts, instructor of dramatic literature in Iowa State University, Iowa City, coached the class. The cast was taken by the following students: Lawrence Morrissey, Ralph H. Arrison, Le Roy Aaron Hammer, Philip P. Phillips, John E. Lukens, Royce N. Dingeman, Lawrence Halton, Fred W. Lang, Pearl E. Walker, Carribelle Lloyd, Regina A. Park, Maud Morey, Henrietta Seymour, Alice Barnes.

A concert was given at the New York College of Music Tuesday night, June 7. All the performers were children under fourteen years old. Professor Frank Woelber had carefully drilled a children's orchestra of twenty-one pieces, and the little ones gave a creditable performance. The two little soloists were Louis Lesch and Gussie Eidhardt.

Des Moines people gave a benefit for the Humane Society on the evenings of June 3 and 4, at Foster's, with Janice Meredith as the offering. The cast was as follows: Charles Fownes, Michael F. Hogan; Lord Clowes, Frederic Myers; Lieutenant Mowbray, Orville D. Garvey; Philemon, Charles Hospler; Squire Meredith, J. Raymond Chittick; Squire Henlon, Carlos W. Jones; Colonel Ralh, Bernard Kingston; Lieutenant Piel, Frederick Foley; Trooper Roscomb, Charles D. Slifer; Bagley, Frederic Foley; Mrs. Meredith, Corine Jeffrey; Tabitha Dunker, Lottie Hickman; Suke, Cora Stone; A Little Colonial Gentleman, La Belle Hazel; Janice Meredith, Eloise Shepard. Musical numbers Mrs. Mabel Wagner-Shank, Anne Kramer, Rachel Steinman, and Sam Garton and Jessie Rider. Chorus and ballet, Babes in Toyland—Hortense Breckler, Helen Randall, Reta Rich, Helen Saum, Marie Murphy, Edna Tilton, May Lundholm, Helen Lawrence.

Nell Goss assumed the leading role in The Other Woman, produced at Kimball Hall, Chicago, by the pupils of the Lyman School of Dramatic Arts, June 7. She is the daughter of Frederick L. Goss, vice-president of the Goss Printing Company, and a very clever amateur. The Other Woman is a one-act comedy. It was produced under the direction of Mrs. Walter Lyman.

Sweet charity figured in the performance of Miss Bob White at the Park Theatre, Philadelphia, June 6. One thousand dollars was the result, which went to the Northern Day Nursery, a charitable organization that does much good. Elizabeth Carey made a charming Goldenrod and sang the numbers allotted to her with sweetness. Frank T. Bacon was one of the millionaires, and surprised his friends by the genuine comic talent he displayed, even causing Frank Deshon, his stage partner, to smile at times. Gertrude Barron was a dainty and captivating Bob White, displaying little or no fright, notwithstanding the importance of the part. H. C. Schaffer, Jr., H. M. Shealy, and Kathryn Brookes completed the cast. Dorothy Hunting was impressed into the togs of Jack Hearty at the last moment, and a pretty Jackie she made.

MUSIC PUBLISHERS.

"BE A FOX."

We don't mean for you to go to a manicurist and have your face pointed, nor go around howling, and making a night hideous by untuneful melodies.

The fox, as we know, is cunning and sly. Do you remember the old fable about the fox and the crow? The crow was perched on a limb, large chunk of cheese in mouth, fox hungry, couldn't climb, crow safe, had cheese, fox, foxy, induced crow to sing, crow sang, fox got cheese. Moral: Don't be a crow up a tree, and don't let other publishers fool you with a "crow song." If you can't be a fox, be foxy.

We've got the foxiest song on the market. Have you heard it? It is called "Strolling Along the Pike," but that's a silly question to ask. Everybody is singing it, but possibly you don't know that Leo Feist publishes it at 134 West Thirty-seventh Street.

You can get an orchestration in any key by merely writing for it, so do it to-day. This is a good tip.

By the way—

Did you ever see a fox—hunt?

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I LONG TO SEE THEM ALL AGAIN

Now being sung with tremendous success by Hyde & Heath, The Rozells, Mme. Leo, Hillery C. Sloan, Myrtle Deloy, and scores of others. Profs. enclose late prog. for copy. Orch. any key free. Most beautiful and appropriate slides now ready.
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RAYMON MOORE'S New Ballad

"DON'T WIN HER HEART TO BREAK IT"

Words by ALFRED BRYAN. We will guarantee this song to be a "hit" from the start.
Professional copies FREE, also orchestration.
WILLIS WOODWARD & CO., - - - - 48 W. 28th Street, New York.

"Just a Picture of You"

A HIGH CLASS BALLAD.
Prof. copies ready. AL. TRAHERN, 41 W. 28th Street, N. Y.

PUZZLE — Find the titles of Eugene Ellsworth's Four Great Songs.

"FOR MANY YEARS"
A coy, winsome maiden, named
"LITTLE RED RIDING HOOD"
used to stroll in the forest near her home. One day she met a cruel wolf, she cried in terror:—
"WHATEVER IS A-GOIN' TO BECOME OF ME?"
She was rescued by "A GENUINE AFRICAN KING."

PRIZE! — Witmark and Sons will give Prof. Copies for Correct Answers.

A DREAM OF ENTRANCING MELODY! A SONG OF SONGS!

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By RAYMON MOORE. THIS IS HIS MASTERPIECE!
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[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

Published by
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HARRISON GREY FISKE, PRESIDENT.

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

FOREIGN BUREAU:
(Stewart A. R. Conover, Representative.)
Trafalgar House, Greene Street, Leicester Square, W. C.,
LONDON, ENGLAND.

HARRISON GREY FISKE,
EDITOR.

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Registered cable address, "Dramirror."

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Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday

NEW YORK - - - - - - JUNE 18, 1904.

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"TOTTERING DRAMATIC ART."

IN an editorial headed "Tottering Dramatic Art" the New York *Sun* last week rather ironically professed sympathy with "the continued efforts of sincere men and women to establish a theatre for the performance of plays which the great mass of theatregoers does not desire to see." The *Sun* announced it as a "theory" that the most artistic plays appeal only to persons of cultivated tastes, of innate refinement and intelligence, and that there are too few of these in the community to make the production of such plays profitable. "The typical theatregoer," it was added, "is a mere amusement seeker, and the qualities of high art are not perceived by him." And then the *Sun* declared that there is a substantial foundation for this theory. It believed that those of lofty ideals would naturally find more pleasure in a drama "genuinely vital, poetic, symbolic of the temper of the time, or in that which could fairly be regarded as made for all time." But the conclusion was that the successful play of to-day is the comedy, and the very light comedy at that.

Turning to comparison, the *Sun* thinks that it would be interesting for the sociologist, who investigates and makes deductions about less momentous things, to inquire into the nature and causes of the difference between theatregoers and music lovers. The great success of music in its dramatic as well as its other higher forms is noted, as is also the fact that "the musical public demands the best and nothing but the best." And the *Sun* queries again: "How is it that the lugubrious advocates of a subsidized IBSEN and MAETERLINCK house cannot find such a public? Can it be that all these ardent, intelligent and cultured music lovers never go to the theatre? Or are the plain dramas of commerce, the creations of PINERO, THOMAS, LONG and that lot, really very much better than the peripatetic pessimists would have us believe? The people who go to hear BEETHOVEN and WAGNER go because the music gives them pleasure. Why does not the artistic drama give pleasure too? Why must it be supported by societies and subscription funds?"

From time to time there have been advocates of an endowed theatre here, as well as advocates of a governmental establishment for the drama. The former project of course is possible—if rich persons willing to give the means can be found; and it may be added that large sums of money are occasionally devoted by such persons to less interesting experiments. The idea of a government appropriation for a theatre, of course, is hardly in line with American institutions. The *Sun* seems to have made a discovery in its assumption that there are "lugubrious" advocates of a subsidized theatre for the sole purpose of representing the plays of the two foreign authors named by it. It should not be necessary to add that any theatre with an eye to art—even the regular theatre—could not well ignore the works of IBSEN and MAETERLINCK, lovers and appreciators of whose dramas need not necessarily be melancholy and eccentric persons, nor "peripatetic pessimists."

Seriously, there is something wrong with the public or with the theatre. Even if the public taste is for comedy, and for very light comedy at that, there have been signs during the season just closed that this taste has been surfeited, for the public lately has refused to indorse and patronize much of the matter intended to be comic that has been offered to it. The better of the light pieces produced have been successful, but one thing seems evident: the public has had enough of the mediocre in this form of amusement, and another season must see a pronounced improvement in it. Candidly, the public has had so much of the frivolous or of the worse than frivolous that it would not be surprising if its taste had been vitiated, or it had forgotten those impressive sensations that used to flow from witnessing real drama—plays that "purge the passions." Yet that it has not suffered actual vitiation or forgotten has been shown even during the past season, when managers, forced by the failures of new pieces pretentiously put forward, revived old plays that were well patronized, even though in some cases the plays were seen to be practically obsolete. And yet, when compared with frothy things, these plays held interest for there sincerity and force.

The fact is apparent that the public is more ready to accept and patronize real drama—the serious drama, if you will—than the theatre of to-day is able to give such drama adequate representation. In the purely material things, such as mounting and dressing, the theatre of to-day is far in advance of the theatre of any time. But the difficulty is in the acting, when the higher forms of the drama are considered. There have been so much specializing in acting, so much subordinating of the player to his environment in certain cases, and so much boosting of mediocrity and small talent into large perspective by dominant commercialism, that all sense of proportion in the theatre has been lost as a rule. And the passing of actors who could interpret masterpieces of the drama, added to the loss of practice in those masterpieces by the growing actor along lines that tradition may furnish in the absence of exemplary work, has left the theatre poor in material and methods to apply to plays that the public never would tire of if they were well represented. Proof of the fact that there is a large public still of "innate refinement, of intelligence and of cultivated taste" that loves the drama in its best form is seen in the patronage bestowed upon good plays well played by artists of recognized ability, although the occasions on which good plays well played may be seen here admittedly are rare. What the *Sun* propounds as a paradox based on the relative patronage of good music and good drama is no paradox at all, and is resolved to a mere matter of artistic facility. There are plenty of musicians to interpret the masterpieces of music. The theatre lacks artists capable of running through the repertoire of dramatic masterpieces. In other words, while an opera or a symphony is almost faultlessly rendered to-day, the great play, even with one or more masterful actors in it, must needs show weakness in interpretation through the faults of minor players.

AT LAST IN MASSACHUSETTS.

AT last the Massachusetts Legislature has passed a law freeing the theatres of that State from a peculiar set of "grafters." The new law places the granting of licenses to theatres in Boston and other cities of that State in the hands of the Mayors, and it makes it unlawful for an Alderman, a Mayor or other city official to solicit free passes to theatres or even accept free passes in any circumstances.

This is a reform, indeed. Heretofore theatre licenses in Boston and other cities of Massachusetts have been granted by the Boards of Aldermen, and in Boston particularly in past years these bodies have abused the powers thus placed in their hands outrageously and unblushingly. That is to say, the manager of a theatre who had the hardihood to question almost limitless requisitions for free passes made by Aldermen and other politicians stood in the position of a man deserving of punishment by these powers, and was, in fact, at their mercy.

It is but a few seasons ago that the announcement was made that in Boston theatre managers were compelled not only to furnish free passes to the Aldermen and their families, without questioning the remarkable numbers that seemed to be allied to those officials by consanguinity, but were also forced to give out passes to ward politicians at the pleasure of the latter to be used by them for political purposes. There long has been talk of revolt on the part of managers, and of strong efforts to be made by them to secure a law freeing them from these exactions. Happily that result now has been reached.

In many towns throughout the country theatres still are subjected to the selfish abuse of power by Boards of Aldermen and like bodies that control the licensing of houses of amusement. To simplify matters, and to obviate the possibility of an abuse of power by these bodies, every other State in which licenses are controlled by petty officials in number should duplicate this new Massachusetts law.

LONDON THEATRICAL ANECDOTES.

Mr. Cyril Maude, the co-manager of the Haymarket—in conjunction with Mr. Frederick Harrison—says that one of the saddest things in connection with theatrical management is the number of articles that the patrons leave behind them of a night. And it is not only the number that is surprising, but often their curious nature. Funnily enough, the majority of the articles deserted remain unclaimed. For the most part such things as gloves, sticks, umbrellas, purses and handkerchiefs are the usual spoil of our lost property office, but not long ago an attendant discovered under one of the orchestra seats after a matinee performance a lady's bonnet, into which had been comfortably placed a pound of pork sausages! That luxury was never claimed. On another occasion—a wet night—a gentleman, whose mind it could scarcely be impolite to call absent, left behind him his hat and overcoat, umbrella and gloves. Three weeks elapsed before he returned in search of the discarded articles. He turned out to be a smart looking young fellow, and asked quite casually whether by any chance his things had been found.

"It doesn't really matter much, don't you know," said he. "But I fancy I left them behind somewhere, though I can't, for the life of me, remember where I last wore them."

The most extraordinary playgoer of whom I have ever heard," continued Mr. Maude, "was a mysterious old gentleman who was a frequent attendant during the late Mr. Buckstone's management of the Haymarket. He would come in at the beginning of the performance, seat himself against the wall, take a large, old-fashioned silver watch out of his pocket, and deposit it on the seat beside him. He would then turn his back upon the stage, and so sit throughout the entire entertainment. At the end of the performance he consulted his watch, restored it to his pocket, and rising with a deep sigh, left the theatre without a word to a single soul. This curious programme he would repeat night after night for weeks together, but no one ever discovered the reason for his eccentric behavior. He declined to be interviewed.

* * * * * *

"When Mr. Sydney Grundy first wrote a play for the Haymarket," said Mr. Maude, "I observed that he seemed very restless and unhappy. He could do nothing but fidget about, and was constantly going out and strolling up and down in front of the theatre for ten minutes or so at a time. I was much puzzled as to what could be the matter with him, and I could not discover a reason for his apparent discomfort. At last, one day after the rehearsals had been some little time in progress, Grundy came up to me rather mysteriously, and after talking a few commonplaces said:

"'I say, Maude, I hear Captain Marshall smokes in the theatre when he's rehearsing. Is that so?'

"'Yes,' I replied.

"A look of joy illumined Grundy's face.

"'Thank heaven!' he replied. 'Then I can smoke my pipe.' And forthwith out came a briar.

"From that moment all trace of restlessness and disconent vanished."

"I fear that Mr. Henry Arthur Jones, good friends as we are," said Mr. Maude, "has never quite forgiven me for 'gagging' in my part of Lord Bapchild in his brilliant comedy, The Manœuvres of Jane. In vain, I am ashamed to confess, did he reason with me and endeavor to persuade me that I was mutilating his play. I simply could not resist the laughs. Everywhere would Mr. Jones pursue me with his complaints, which became chronic, and even when I took my morning ride in the Row would he be on my track. I would be ambling along, enjoying the fresh morning air and happy with the pleasant thoughts induced by a successful run, when I would hear the patter of another horse's hoofs behind me, and a voice would murmur:

"'Yes, it is a very pretty and a very comfortable theatre, with a wonderful record, and a great favorite with the public. But don't you think it's a pity to defile so classic a house with such a vulgar thing as "gags?" Do you really think it advisable to introduce lines into a successful comedy that are not in keeping with the rest of the piece?' etc., etc.

"I would put my cob at a gallop, but in vain, for sure enough Mr. Jones would be after me like a shot, complaining while we were going full speed round the Row of my mutilation of his work."

* * * * * *

Now for an anecdote within my own experince. Some years ago, when the well-known Swanborough family ran the Strand Theatre, they produced a burlesque written by two members of the Savage Club—Andrew Halliday, a Scotchman, and one Ike Lawrence, a witty, clever Hebrew. Both of these men were popular among their respective circles of acquaintance, and at the premiere there was a goodly attendance of men from over the border settled in London, and a tidy muster of Jews from the East End of the metropolis. The burlesque was fairly successful, containing many droll, witty, trenchant lines. Most of the dramatist's friends were cheek by jowl in the pit, and when a smart line was uttered and received its due quantum of applause, a Jew would shout, "S'help me, that's Lawrence's joke!" Whereupon the partisan Scotchman would bellow, "It's no' Lawrence's; it's Halliday's!"

And this sort of contradictory uproar went on through the greater part of the play, much to the bother and embarrassment of the actors.

When it was over the Scotchman called lustily for Halliday, and the Jews as loudly demanded Lawrence. Both came out separately and were heartily applauded. When Halliday attempted to address a few words of thanks to the audience the Jews were so noisy that scarcely a sentence could be heard. And in rapid revenge, when Lawrence essayed to speak, the canny Scotchmen cried, "Hoot, mon—off, off!" and the co-author was compelled to beat a retreat with his sentiments unexpressed.

Mrs. Swanborough, who was at the wings watching the proceedings, suggested that as the play was a joint production the two dramatists should go before the curtain hand in hand and bow. They did so, and, oddly enough, were received in dead silence, as neither Jew nor Gentile would combine or mingle, as it were, their approbation. It was a unique, curious and amusing scene, and delighted the Savage Club men to talk about for many a night over their pipes and tipple.

HOWARD PAUL.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR *will be forwarded if possible.]*

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MARTIN LOUIE, Owasso, Mich.: Miller and Kaufman manage the Forepaugh Stock company, Philadelphia, and Harry Davis manages the stock company at the Grand, Pittsburgh. The People's Theatre, Philadelphia, is a combination house.

AUGUST CARLTON: It is easy for you to get back numbers of those publications, because they are not returnable—the dealers must keep them. THE MIRROR is returnable, which explains why back numbers are expensive. Try Back Number Budd, Thirty-second Street, just west of Sixth Avenue, New York.

GEORGE STUART CHRISTIE, Broadway Theatre, Denver: Your memory is not a good servitor, for Lewis Waller was not in the casts of The Dancing Girl and The Seats of the Mighty, when those plays were produced at the Knickerbocker Theatre, New York, in December, 1896. Or, if he was, he was in them under an assumed name, as his name did not appear on the programmes. When THE MIRROR said, two weeks ago, in this column, in answer to J. M. Colville's query, that Lewis Waller had not appeared in this country, it meant that he had not appeared here as a star. He may have been here in childhood, or boyhood, for all that.

H. L., Cincinnati, O.: The road to fame and wealth in vaudeville is a very trying one. It is customary in several first-class vaudeville theatres, including Keith's New York house, to set apart one morning each week for trial performances. The pianist is in attendance, and the manager or his representative sits in front to watch the aspirants as they go through their performances on the bare stage. If the act should prove exceptionally good an engagement may be offered, but only about one in thirty goes through the severe ordeal successfully. It is a great test of talent to get up before one man and show what you can do, and the average would-be vaudevillian is so overcome with nervousness that, even if he has talent, he fails to show it convincingly. If you are lucky enough to get a date after this experience, it is well to put your business in the hands of a capable agent, and see that he comes to the theatre and gets a good idea of your specialty, so that he can speak intelligently of it to managers. The rule about dressing-rooms varies according to the number of players on the programme, and frequently three or more performers have to dress in the same room. The star usually is the sole occupant of the best room. Performers traveling in parties of ten or more are usually given reduced rates on railroads, the agents of which are always on the lookout for theatrical business. The stage-manager of every vaudeville house has a list of hotels and boarding-houses from which you can make a choice. Salaries of vaudeville performers vary according to the talent or reputation of the player. A beginner must be satisfied to start at a low figure, and if he "makes good" his salary will jump in a few weeks to a very satisfactory sum.

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TWO FISHERMEN.

Above is a reproduction of a snapshot taken of Joseph Jefferson and William H. Crane just as they were starting on a fishing expedition from Mr. Jefferson's home at Buzzard's Bay, and never before published.

THE USHER

The assertion that Charles Frohman is considering the question of removing the orchestra from his theatres is too good to be true. In many of our playhouses the orchestra is a nuisance tolerated by custom and an amiable public.

Better its extinction than its continuance in present circumstances; but so far as Mr. Frohman's alleged decision is concerned there is little hope, since it springs not so much from a realization that the orchestra is no longer harmless and necessary as from a difference as to rates demanded by the union.

"In the average theatre the orchestra is apt to be an intolerable nuisance," remarks Mr. Towse in the *Evening Post*, "not so much on account of the incapacity of the individual instrumentalists—many of whom have done good service under the most famous conductors—as because of the construction of the band itself, the quality of the selected compositions, and the ignorance or indifference of the leaders."

♠

The degeneration of the theatre orchestra, so far as New York City is concerned, Mr. Frohman himself is largely responsible for. Several years ago he made Mr. Furst—an excellent conductor—the "supervisor" of all his orchestras, with the result that violinists without previous experience were promoted to be leaders.

The scheme worked well enough pecuniarily, but the music suffered. These amateur leaders, as a rule, were incapable of composing, orchestrating or arranging, and the result was that their repertoire was restricted principally to the published scores of current selections, the majority of which are badly orchestrated and, of course, are not arranged to suit the precise number and varying assortment of instruments in the different orchestras.

Under these conditions theatre orchestras in this town have steadily deteriorated. As Mr. Towse says truly, the fault does not lie with the musicians themselves, for most of them are good enough, but it rests with the leaders, so-called, the majority of whom are incompetent. These leaders, limited to a few men, endeavor to make up in volume what is lacked in numbers, and the result is a ridiculously ill-balanced, stupidly composed band which tries to "double up" the printed scores of nerve-wrecking popular music and makes a horrible mess of it as a matter of course.

♠

The remedy lies in the engagement of capable conductors—men competent to select and arrange music suitable for small but well balanced orchestras, with sufficiently developed powers of leadership to secure its proper interpretation.

In the theatre orchestra of eight, nine or ten men there is generally a preponderance of brass and a corresponding lack of strings. Trombones, cornets, horns, drums, cymbals, xylophones and the assertive instruments of wind or percussion should have no place in one of these miniature organizations.

With an able conductor and good men under him this should be the composition of an orchestra limited to nine: Two first violins, one second violin, one viola, one 'cello, one bass viol, one flute, one oboe and one clarinet. Such an assemblage of instruments would give no offense to an auditor with a senstive ear, and if it played suitable music, skilfully arranged to fit its power and compass, it would give pleasure.

♠

In summing up the past dramatic season, *Life* has this to say:

There is not much in it to be proud of in the past or to give hope for the future. It gives no promise of the long-hoped for American dramatist, and notwithstanding the labored efforts of star-making managers, no great American actor has sprung into public notice. Proverb mongers might give as a consolation for this state of affairs the old saws about darkness before dawn and the turning which comes to long lanes, but those conversant with the situation are more inclined to recall Shakespeare's "bad begins, but worse remains behind." However, periods of great fertility are often preceded by periods of great decay. On this account it may be well that the Theatrical Trust should have absolute and despotic sway for a time. This will insure the decay all right, and then will be tested the important question of whether the American people, with all the material and educational advantages at their command, have any real artistically creative elements in their composition so far as the stage is concerned. There is no doubt that we like to be amused and that we pay liberally for our amusement. But to most of us the circus is quite as diverting or even more diverting than the best drama done in the best possible way. With a public of such discrimination we cannot expect a popular demand for anything much more exacting of attention and critical taste than the hackneyed musical comedy.

Our public rarely has failed to respond to a sane and worthy appeal to its favor and patronage. Its tastes must not be judged by the character of the offerings of the members of the Trust and their satellites. It has been Hobson's choice for the public the great part of the time. Last season demonstrated pretty clearly that the public will no longer waste time and money upon sorry trash—silly musical hodge-podges, foolish plays and mediocre acting.

♠

Mr. Bullock, in the *Press*, calls attention to the revival of interest in the playlet, or one-act play. He cites a number that have been successful during the season just closed. It is worthy of note, however, that the majority of these were given in vaudeville, and I think it is the forays of prominent actors into that branch of entertainment that have created a demand for short plays.

In other days, when performances began promptly at eight o'clock, curtain-raisers were frequently feasible, if not necessary, in order to round out what was then considered an evening's entertainment. But even in London, where they still have a certain vogue, they are generally played to the patrons of the cheaper parts of the house, and serve merely to fill in a gap until the fashionable contingent arrives.

It is rare, indeed, that a regular play is short enough to permit coupling it with a one-act play, and for that reason dramatists are unwise to waste much of their time upon these efforts, whose chief utility lies now in vaudeville use.

In one respect this is to be deplored. Certain men have a decided talent for writing short plays and are unsuccessful in their more sustained undertakings; precisely as certain writers, many of great note, excel only in the sketch or the short story, and fall short in the novel. Of these, Bret Harte, Guy de Maupassant, Mary Wilkins and George V. Cable may be cited as conspicuous examples.

♠

Down in Louisiana when the public show a persistent inclination to indulge in bad manners a law is framed and adopted for their correction and chastisement. It was in Louisiana that the first legislation against big hats in theatres originated. The movement spread throughout the country and no well-regulated State is now without its law on this subject.

The latest example of the determination to teach good behavior in public places by means of legislative enactment is discovered in a bill introduced in the Louisiana Legislature recently by Mr. Seeber making it a misdemeanor for a person to go to his seat after the rise of the curtain in the theatre.

New Orleans *Harlequin*, commenting on this bill, observes: "The law would breed good manners and habituate a vast contingent to being on time—a fine virtue. The between act nuisance, too, would be benefited. The aim and intent of the bill is sane, and it should prevail." Should such a measure be placed on the statutes of New York our "smart" theatregoers would be obliged either to give up their playgoing or cut out their dinner.

♠

An American now in London writes of the low ebb of theatricals in that city. Wyndham and Tree have both been compelled to take refuge in revivals, and managers generally are at their wits' end for novelties that will stimulate some sort of public interest. "The season here is and has been quite as bad as anything experienced in America," says my correspondent. "The only play resembling a success has been The Duke of Killikrankie at the Criterion, and that is really the thinnest little farce, which must be considered of slight importance when it reaches New York. Mr. Frohman is not taking home a play that looks to have a chance."

NEW AGENCY LAW.

An act to regulate the keeping of employment agencies in cities of the first and second class, in New York State, where fees are charged for procuring employment or situations, was passed by the Legislature in March, and went into effect on May 1. While many of the clauses of the act concern chiefly the management of intelligence offices and bureaus for the employment of laborers, the act, by its terms, covers theatrical agencies as well.

The act provides that every agent shall pay $25 a year as license fee, and shall file with his application a bond of $1,000. The fees charged by agents shall not exceed the amount of the first week's wages, or five percentum of the first year's salary. Of particular importance to members of the dramatic profession is the clause that "no such licensed person shall receive or accept any valuable thing or gift as a fee or in lieu thereof, and no fee shall be accepted by such licensed person for any other purpose, except as herein provided. No such licensed person shall divide fees with contractors or other employers to whom applicants for employment are sent."

The act provides that any violation of its provisions shall constitute a misdemeanor, punishable by a fine of not more than $250 or imprisonment for not more than one year.

TO PRODUCE MODERN PLAYS.

Julius Hopp, of 203 East 114th Street, is at the head of a movement that is said to include several well-known literary persons in New York to produce the better class of modern plays and the classical drama on Sunday afternoons in this city. "The plan," said Mr. Hopp to a MIRROR representative, "is to represent these plays before the intelligent and progressive proletariat, the movement being intended to resemble like ones in Europe, and especially in Germany. Of course, it is desired also that the masses shall see these plays, and for the purpose a society is being organized, with the aid of several well-known literary people and actors, with a small initiation fee, nominal dues also to be collected for each production, and to represent admission fees."

LAURANCE HUTTON.

Laurance Hutton died at his home in Princeton, N. J., last Friday. He had been ill for over a year with a throat affection, which recently developed into a mild case of pneumonia. He was suddenly seized with heart failure on Friday last, June 10, and died at 2 P. M. Mr. Hutton was born in New York in 1843. He received his A. M. degree from Yale in 1892 and from Princeton in 1897. In 1895 he married Elenor V. Mitchell, who survives him. After leaving school Mr. Hutton took up journalism and later became the literary editor of *Harper's Magazine*. He was also the university lecturer on English literature in Princeton. He was a member of the Authors' Club, the Players' Club and the Princeton Club of New York. Mr. Hutton wrote in all about fifty books. Some of his best known are "Other Times and Other Seasons," "Plays and Players," "Artists of the Nineteenth Century," "Literary Landmarks," of London, of Rome, of Venice, of Florence. He also wrote the life of Edwin Booth, and edited Lester Wallack's "Recollections of Fifty Years," published in 1889. Mr. Hutton was a collector of death masks of famous persons. In the collection which he presented to Princeton University a few years ago were more than seventy masks. In this collection, for which Princeton provided a special room in the university library, are the death masks of Napoleon, Washington, Lincoln, Thackeray, Daniel Webster, Queen Elizabeth, Dean Swift, Coleridge, Laurence Sterne, Keats, Professor Richard Owen, Richard Brinsley Sheridan, Sir Isaac Newton, Dion Boucicault, John McCullough, Barrett, Mary Queen of Scots, Henry Clay, John C. Colhoun, Edmund Burke, Sir Thomas More, Oliver Cromwell, Aaron Burr, Edmund Kean, David Garrick, Frederick the Great, Robespierre, Murat, Mirabeau, Beethoven, Mendelssohn, Haydn, Wordsworth, Charles II, Napoleon III, Goethe, Luther, Dante, Franklin, Edwin Booth, Pope Pius IX, Sir Walter Scott, Tasso, Mrs. Siddons, Louise of Prussia, Schiller, Curran, Disraeli, Count Cavour, Tom Paine, and Lord Palmerston. Mr. Hutton had also a fine collection of prints and autographs, and a remarkable collection of photographs of actors and actresses of many generations. He was the warm personal friend of Edwin Booth, John McCullough, Lawrence Barrett, Boucicault, and other famous actors.

The funeral services were held at 2 o'clock at the Hutton residence on Mercer Heights, Princeton. The services were conducted by his intimate friends, the Rev. Dr. Henry Van Dyke and the Rev. Maitland Bartlett, his pastor. In accordance with Mr. Hutton's dying request that he be buried in the simple Scotch manner, there were no honorary pall-bearers, but his casket was carried by six of his dependents—a coachman, two drivers, a gardener and two farmhands. The burial was in Witherspoon Cemetery.

AT THE LEAGUE.

The members of the Professional Woman's League held their monthly business meeting yesterday afternoon. However, the annual reports of the treasurer, recording secretary, corresponding secretary and librarian were read. The reports were most interesting. The treasurer's report showed a balance of over $7,000 in the bank. This sum is the result of the collection of annual dues, rent of rooms, entertainments, the profits from the Woman's Exchange, &c. There were some resignations and a number of new names added to the membership list. Suzanne Westford filled out her time as chairman of the Executive Committee, necessitating the election of her successor at the next meeting. Quite a discussion has been aroused as to what constitutes legitimate news, and several women newspaper reporters have been barred from the League clubhouse, as their "stories" have, in the estimation of the League, passed the limit of toleration. Monday, June 20, is dramatic day. Miss Engel Summer will preside.

A PLAY IN GAELIC.

For the Sake of Kate, His First Love, by Andrew J. O'Boyle, was produced for the first time in Gaelic in this country last Thursday night, at the Lexington Opera House. The story is of John O'Donnell, who returns to Ireland to find Kate, his girl, married to a farmer. They are poor, and John helps them. There were songs, all in Irish, which pleased a good-sized audience. So did the dances.

NEW HOME FOR THE ELKS.

The New York Lodge of the Elks purchased last week the property at Nos. 312 and 314 West Fifty-ninth street, and will presently begin the erection thereon of a new clubhouse. The plot of land is 50 x 100 feet in size. The new structure will be ten stories high and will, it is estimated, cost $85,000.

GOSSIP.

The members of the Harrigan company have returned to New York.

Leon Mayer has entered into a partnership with Joseph Grasheim. The firm will start the coming season with two attractions, A Doctor's Crime and Her Mad Marriage. Loraine Dreux, late with the Bowdoin Square Stock company for four seasons, is to be featured with one, and Charles Gothold and George D. Parker will be with the other.

The New Badger Opera House in Merrill, Wis., was opened Monday, June 6, under the management of Will T. Seeger and W. S. Roberts. Florence Stone opened the house with The Charity Ball and Camille. A. H. Stange, owner of the new theatre, presented Miss Stone with a diamond ring.

Will Elisler is engaged as business-manager for one of Henry W. Savage's musical companies.

Henry W. Savage has engaged Madame Kirkby Lunn for the role of Kundry in his production of Parsifal in English. She came to this country last year under the direction of Maurice Grau, at the Metropolitan Opera House, and sang a dozen times. Mr. Savage's Parsifal is to be a magnificent production.

W. E. Nankeville was stricken with locomotor ataxia on June 11, and has been taken to Indiana for treatment.

James Collins, the old-time sketch artist, was admitted to the Elks' Home, at Bedford, Va., last week.

Walter Fessler sails to-day (Tuesday) for a vacation tour in Europe.

A large party of members of the Greenroom Club, including Messrs. Murray, Clarges, Young, Walton, Burnham, and Reynolds, went to the pier on Saturday last to see Gerald Griffin and his party off for the Land of the Midnight Sun. A note received from Mr. Griffin, written when the boat was off Sandy Hook, conveyed the news that the steamer was "rocking like a cradle."

The report telegraphed from the West last week that Charles Elliott, manager, had committed suicide, was false. It now is attributed to a press agent, whose enterprise was original, though misguided.

PERSONAL

HART.—W. S. Hart, who has played leading roles for many seasons with some of the best organizations in the country, recently began a Summer season as leading man with the Harlem division of the F. F. Proctor Stock company. Mr. Hart has already established himself as a favorite with the theatregoers of the upper portion of Manhattan by his earnest and painstaking work.

D'ORSAY.—Lawrence D'Orsay sailed last Thursday on the *Deutschland*, of the Hamburg-American Line, to visit his parents in London. He is coming back.

SAVAGE.—Henry W. Savage cabled last Tuesday that he would sail last Wednesday for home. His new play by George Ade, The Sho-Gun will be produced in New York next October.

HOHENLOHE.—Prince and Princess Hohenlohe were in a box at the Broadway Theatre to see The Yankee Consul last Tuesday night. They were the guests of Mr. and Mrs. Thomas Walsh of Washington.

BERNHARDT.—When Sara was recently accused of taking liberties with history, she admitted that she was guilty, in her new play, Varennes, and that she did not care whether the dryasdusts liked it is not, so long as she made an interesting play for the great playgoing public, and did no wrong to the dead.

CALVE.—Calve played Carmen in Paris last week for the 367th time. The widow of Bizet, Carmen' composer (now Madame Straus), and Ludovic Halevy were among the delighted audience, and the composer's widow told Calve that there never could be another ideal Carmen.

COLLIER.—Mr. and Mrs. William Collier and a party of friends took a trip to Brooklyn on Thursday to visit Mrs. Allen, the mother of Mrs. Collier, whose birthday they celebrated in a delightful manner. Flowers and many pretty and useful presents were received by Mrs. Allen and the day was a very happy one for her.

ELLSLER.—Effie Ellsler is contemplating a trip to the far West, to visit her husband, Frank Weston.

SHAW.—Mary Shaw is in town, doing the theatres.

WARNER.—Mrs. Belle Chippendale Warner, who has been seriously ill with pneumonia for several weeks past, is now entirely out of danger and is gaining strength rapidly.

BARLOW.—Milt Barlow, the noted old minstrel, was taken to the New York Hospital last Thursday, suffering from cancer of the throat. An operation was performed and it is hoped that Mr. Barlow may recover. It is not likely, however, that he will be able again to appear in public.

GARNEAU.—Lois Garneau, the light opera soprano, has been engaged as prima donna of the New York Opera company, which will open a Summer season at the Arena, Montreal, on June 20.

ROMAINE.—Julia Romaine, who was with Richard Mansfield during the past season, is playing a twenty weeks' Summer engagement in the Western parks, in a sketch called Roxy's Christmas Present, in which she impersonates a boy of the streets.

WESTCOTT.—Eva Westcott is reported to have scored a distinct success in the London production of The Prince of Pilsen, playing her original part of Jimmy, the bell-boy.

CODY.—Colonel W. F. Cody (Buffalo Bill) has written his "Life," and Harper Brothers published it last week. It is as strange as fiction, when one remembers that in 1869 Buffalo Bill was working for $60 a month, and is now a millionaire.

ELISCU.—Fernanda Eliscu opened in Troy on Monday at the Lyceum Theatre as Juliet, having been specially engaged for the part.

GILLMORE.—Frank Gillmore sailed for England on Saturday. He will return early in August.

ENGAGEMENTS.

Isabel Wa[illegible] leading part in Vance and Sullivan's W[illegible] Home company.

George E. Clar[illegible] with William A. Brady to play Hi Hen[illegible] Way Down East company.

Ed[illegible] in the Summer stock at Lagoon [illegible] Cincinnati, as leading woman.

Mary Buckler, by Frederick Berger for the summer run of the Academy Stock company in Washington, D. C.

TELEGRAPHIC NEWS

CHICAGO.

A Business Man—The Wizard of Oz Company Play Great Ball—Notes.

(Special to The Mirror.)

CHICAGO, June 13.

Musical attractions, after prevailing downtown, have spread to the outlying theatres, and two of them offer such attractions this week instead of drama. For an indefinite time four musical attractions will compete with three plays downtown, the same four against the same three, all being in for runs. The bills this week: Grand, Wizard of Oz, fourth week; Illinois, The Tenderfoot, second week; Garrick, The Maid and the Mummy, third week; Powers, Vivian's Papas, second week; McVickers', A Business Man, second week; Great Northern, York State Folks, third week; La Salle, The Royal Chef, eleventh week; Bush Temple, A Milk White Flag; People's, musical stock in The Mikado; Avenue, Shadow of a Crime.

Vivian's Papas has fared pretty well at Powers, not being a play of the sort that make profound impressions. Blanche Ring, as Vivian, singing "Bedelia" and "Belle of Avenue A," has to respond to many encores. Emma Janvier as Mme. Verdier, Lillie Hall as Cynthia, and Josephine Lovett as Alice were excellent. Thomas Burns' performance of Charles Farnham seems about the best possible, and along with Harry Conor's Frederick Walker is thoroughly enjoyed.

Fred. Wright's York State Folks is drawing well at the Great Northern. It will remain two weeks more.

Our New Minister is to follow York State Folks at the Great Northern, and Buster Brown is to be there late in July, according to late information from the East.

Alma Youlin has made a fine impression as Marian in The Tenderfoot, and Agnes Paul is unusually pleasing as Flora Fibby. Henry Norman never gave such good account of himself in Honest John as now, and the star is still developing Carle fanatics, who insist that he is the funniest comedian they know. The Tenderfoot as a whole was never so thoroughly well played and sung, and deserves big houses.

A comedy drama, entitled A Business Man, by Lee Arthur, was produced at McVickers' last Monday, under the management of A. W. Dingwall, of Jacob Litt's staff. The leading character of the play is a New York east side Jew, a la Julian Rose. The story involves his daughter in a love affair with the villain, Sam Blumenthal, and brings in east side politics and labor conditions. The scenes of the three acts are laid in Meyer's restaurant, Blumenthal's sweat shop, at the corner of Broadway and Tenth street, showing Grace Church, and in Meyer's home. William Norris, as Meyer, was successful in the comedy scenes, but not much so in the emotional climaxes. He looked the part, and in many minor details satisfied his critical observers, but there was often a noticeable lack of distinctness and sincerity in his acting, a shortcoming possibly due to a considerable extent to weakness of lines and situations. Guy Bates Post as Moss, the contrasting character to Blumenthal, and Ellen Mortimer as Minnie, Meyer's daughter, were excellent. Anna Mack Merlein gave an unusually good portrayal of a big hearted Irishwoman, Mrs. McGee. Jessie Busley as Bonnie, and Bobby Barry as Tom Tucker were a pair of bright and mischievous young lovers, and Brigham Royce was good as Blumenthal. The others in the cast of a score or more, besides a stage full of supers for the crowd in the scene of the speech, included Jacob Frank as Samuels, Robert Fisher as Policeman O'Rourke, Mendel Teplitzky as Ripinsky, Edward J. Mack as Rafferty, W. T. Bowman as Laski, Nat Cafferty as a cook, Edward J. Mack as the Rev. Lewis, B. A. Pryor as Brixton, E. Gaylord Parsons as Billy Sweet, C. E. Lark as Limpy Jim, Ernest V. Wilkin as Jakey, Rose Anthon as Rosa Meyer, Marguerite Urquhart as Anna Ware, Llouwella Smith as Gladys Somerset, and Mary Flag as Liz. The play has drawn good houses and apparently pleased them. It is on for a Summer run until the necessary closing of the house for the Summer alterations.

Most of Fred. Raymond's people are to be with him next season. George Bedee will be transferred from Arkansaw to Missouri Girl (Eastern), Merle H. Norton succeeding him as manager of Arkansaw. Harry S. Hopping will remain manager of the Western Missouri Girl, with Ben Le Rush in advance. E. E. Meredith will be ahead of the Eastern Missouri Girl, and E. A. Dodge remains ahead of Old Arkansaw. Re-engaged for the companies are James P. Stenson, Vic Lambert, Grace Hayes, Oscar Platts, Veva Conway, George Gordon, Mae Dudley, Emilie Woodward, L. A. Edwards, Bertha Bedee, F. E. Hoffman, Louise Ritchey, Mattie Goodrich, George E. Kempton, Harry Edman, Rose Gaylor, Ed. S. Thompson, and Eddie Hart. Others who hold Raymond contracts are Lottie Heywood, Dorothy Ross Bourne, Carl Vernon, Hilda Tucker, C. D. Marlowe, Frank Hagar, Blanche Edwards, and Susie Cornell.

Manager Gazzolo, of the Klimt attractions, was back in town a few days ago on his way to Minneapolis, where the James Boys in Missouri closes its season of forty-six weeks June 18. On the Bridge at Midnight closed a season of forty-three weeks at Washington, D. C., June 4.

Marian Pollock Johnson, last season with Crane in The Spenders, and Edward Hutchinson, composer of the "Sammy" song, are rehearsing a sketch for vaudeville entitled The Queen's Messenger.

Seymour A. Rose, formerly of Isabel Irving's company, is visiting his parents in town.

Henry W. Link, general agent of Al. W. Martin's Uncle Tom's Cabin companies, is back in town for four weeks, when he will leave for a month's vacation.

Edwin Wallace has gone East.

W. W. Tillotson, manager of The Tenderfoot, and president of the Minerva company, returned to Chicago with The Tenderfoot, and will remain here during the Summer, having closed the Minerva offices in New York. Mr. Tillotson has been cordially greeted by scores of friends. He says Guy Steeley's new comic opera, The Forbidden Land, may be produced at the Illinois earlier than July 3.

It seems that my friend and co-worker of former days under the big dome at Washington, Fred. F. Schrader, dramatic editor of the Wastington *Post*, has been a participating agent in a sad mistake. While Denman Thompson was playing his latest engagement at the Grand here, James O'Donnell Bennett, dramatic editor of the *Record-Herald*, printed an unusually well written and interesting interview with Thompson, in which there was a lot of his "Reub" talk. The interview was copied in a New York paper, and then Schrader copied it, not as an interview with Denman, but with W. H. Thompson, whose precise and careful use of English is somewhat dissimilar to the "Reub" talk in the article. Percy Hammond, of the Grand, seems to have a pretty keen understanding of this imbroglio, likewise Burns Mantle, of the *Inter-Ocean* dramatic swing chair. The deeper the investigation the thicker the plot to shock the modern actor Addison with the speech of Uncle Josh.

Mignon Foster, the young actress who recently returned to her home here and joined The Players at Bush Temple, gave a remarkably fine performance of Louise in The Two Orphans at that theatre last week, and Morris McHugh, another newcomer, made a hit in the female role of La Frochard. William Evarts was excellent as the cripple, and Kendal Weston as Jacques, while Grace Reals as Henriette, and Joseph Sullivan as the Chevalier contributed their usual quota to one of the best performances of the Orphans seen here for a long time.

Through an error in noting down figures, the receipts of The Virginian engagement at the Garrick were understated in this column. While the first week was over $7,000, the second was over $10,000, and the average for the two was nearly $9,000.

D. H. Hunt, formerly manager of the Pike at Cincinnati, and now a resident of Chicago, is out again after a severe attack of typhoid fever.

Florence Ziegfeld, who, with his wife, Anna Held, occupied a box at a performance of The Tenderfoot at the Illinois last Tuesday night, informed THE MIRROR that he had an $80,000 production of Mlle. Napoleon that he would sell for gasoline to run his automobile with. He said that Miss Held would return to comedy next season, and I understand that Frank Pixley may supply the body of the vehicle she will use, Luders the wheels of music, while Mr. Z. will, of course, furnish the gasoline.

Will Davis says Mrs. Davis will return home to Chicago soon for the Summer.

Grace Reals left for California yesterday to fill her Summer engagement with the Neil Morosco company.

Joseph Sullivan has finished his season at the Bush and gone to New York to complete plans for next season.

W. L. Hubbard, the musical and dramatic critic of *The Tribune*, left for Europe yesterday, to be gone three months. He was guest of honor at a dinner party Saturday night, which included Richard Carle, Manager Bird, Sam Gerson, Charles Collin, of the Garrick, and others. Arthur Hennig will be the *Tribune's* critic *pro tem.*, as he was last Summer.

Manager R. E. Harmeyer, of the Studebaker, is going to plunge into the woods on a fishing trip.

The Scarecrow, Imogene, the Cow and the Lion, led by the Lady Lunatic, went blithely out to play on the West Side a few days ago, and they had lots of fun. They strayed into the National League baseball park, and soon a game was on. It was called a professional game, but was amateurish. Nine alleged experts from the La Salle Theatre were pitted against nine Wizards, and the La Salle whirlwinds expected to annihilate the Ozers. They did not. A Kansas cyclone hit them about midway in the game, and they haven't been heard from since—as baseball experts. It was a fine, clear day—what is known behind the scenes at the Grand in the Wizard family as Fred Hamlin weather—that is, good, cool, business weather. Fred Stone was catcher and Joseph Imogene Shroeder pitcher. These stars were supported by a strong company, including Charles Mitchell, Sullivan, Dewey, Eddy, West and Kersheff. The Lion (Hill) was rooter for the Wizards, and the way he rooted was enough to make a perfect lady mad. But she wasn't. Smiling and radiant, yet calm as a poached egg on toast, Miss Crater was an ideal mascot. Catching her eye, the Scarecrow did brilliant work at and behind the bat. The Cow in scoring the first run made two spectacular slides, a leap for life and a high dive. McCarthy, of the National League, was umpire, with a gun, and James Wingfield, of the Grand, as bodyguard. Several shots were fired at critical moments, and finally the desperate umpire turned to Stone.

"By permission of Kohl and Castle," says the programme, John T. Powers was especially engaged to play the Private in The Milk White Flag at the Bush Temple this week, the last of the present season there.

Mrs. Harold McCormick's *al fresco* entertainment at her Lake Shore drive mansion last week has aroused members of the profession to a full realization of the complete Chicago way of doing things. Besides a beautiful peristyle around the garden, with solid pillars and a roof of flowers, forming a promenade, there were three ornamental booths for the professional entertainers; also a pavilion for dancing. Two bands furnished the music. An elaborate vaudeville bill was furnished by Milo Bennett. Mrs. McCormick's maiden name was Rockefeller, being a daughter of the Standard Oil capitalist.

Chicago friends of Leslie Preston will be pleased to learn that David Belasco has engaged her for an important role in The Darling of the Gods, opening in St. Louis July 31.

The professional matinee of The Maid and the Mummy at the Garrick filled the theatre with over a thousand local and visiting inhabitants of the stage world. John Slavin got a rousing reception when he came on first, and Fred Lennox was immediately electrified by a similar greeting. There was a good deal of applause throughout the performance.

Mamie Wallace, representing Alice Kauser, the play dealer of New York, was in Chicago recently, on her way East from the Coast.

George W. Griffiths, owner of the Kilties Band, was in Chicago last week to arrange for a visit of the band later on at a local amusement park. Mr. Griffiths says the band will go to London in September, after a very prosperous season in this country.

Harry Leoni, as the Rajah in The Royal Chef, at the Garrick, makes the part stand out as it should, and this adds much to the success of the production. Walter Ware is the best Lieutenant yet, and in other instances The Chef was never so good as now.

The Mascot, by the new musical stock at the People's, pleased a big audience immensely on the opening night, though Ben Lodge rather overburdened Lorenzo with horse play. Riley Hatch as Pippo, James Durand as Rocco, and George McKissock as Matheo were excellent, and Fritz Huttman fell heir to a number of encores in singing Frederick. Olive Vail was an exceedingly pretty Bettina, who acted and sang admirably, and Blanche Paquette was a handsome Fiametta. It is understood that a number of members of the Anna Held chorus in Mlle. Napoleon, which closed here, have joined the People's Musical Stock.

The Maid and the Mummy is to be cut to two acts this week. May Boley will succeed Pearl Andrews and Margaret Mackinney will take Violet Dale's place. By special permission of Sam Shubert, the radium ballet will be introduced to-night. Several characters have been dropped.

Franklin P. Bendtsen won the Joseph Jefferson diamond medal in the closing contest of the season at the Hart Conway Chicago Musical College School of Acting, which is under the direction of Hart Conway. Vivian Rector won the gold medal. Both acquitted themselves admirably in a recent production of Molière's Hypochondriac at the Studebaker.

The second birthday of The Wizard of Oz well be observed next Thursday night.

OTIS L. COLBURN.

BOSTON.

Stock Company Productions—Summer Musical Attractions—Notes.

(Special to The Mirror.)

BOSTON, June 13.

It was quite an unsual experience for Boston playgoers to have too entirely new dramatic productions given to-night. The stock companies did themselves proud, and they broke all records by the plays which they gave for the first time on the local stage. As a question of queer coincidence, it was strange that each house should give its patrons a new play based upon episodes of Colonial history, and the reception aroused all the more curiosity as a result.

The new play at the Castle Square was Paul Revere, the second about that hero given in Boston this season. This particular work came from the pen of Dodson Mitchell, who was splendidly feted when he was here with Arnold Daly in Candida, and whose creation proved effective and pleasing. Those in the cast were Howell Hansel, John F. Webber, Lindsay Mormon, W. C. Masson, John Sanpolis, Edward Wade, Mortimer Weldon, John J. Creary, William J. Hasson, Mace Greenleaf, Louis Thiel, John T. Craven, Walter Key, Isabelle Fletcher, Mary Sanders, Alice Riker. The piece was splendidly received and proved the best of the Paul Revere plays seen here this season. The plot was well developed and the stirring scenes of the days of the Revolution were brought out with admirable effect.

The other play was also a piece of the Colonial period, and the other stock company, at Bowdoin Square, gave a production which was interesting in every respect. The greatest efforts were taken in order that an ideal presentation might be the result, and this was the cast for The Colonials, a drama in four acts, based upon a novel and written by Allen French and Henry D. Coolidge, clerk of the Massachusetts State Senate: Willard Blackmore, Joseph Selmar, Wilmer Walton, Edwin Dennison, Butler Haviland, Carl Fey, Edward Earle, Clarke Wheelock, Thomas Russell, Charlotte Hunt, Corinne Cantrell, Marion Sawtelle.

This cast brought out all the favorites of the Bowdoin Square, and the piece made an unquestioned hit. This was one of the few original plays that the stock company of the Bowdoin Square company has given, and the success was so great that it is hoped that the experiment may be tried again. I will give still more details in regard to the production in my letter next week.

This is the final week of the engagement of the Bostonians at the Colonial, and the Summer season, which has proved a success in every way, will end with the fortnight of The Queen of Laughter. This has been one of the best liked works that this organization has given here in a long time and the audiences have been large ever since the opening performance. The big hit which George B. Frothingham has made in the leading character has been the talk of the town. There was some talk that a new comedian might be put in to finish out the season, but that has been entirely unnecessary, as Mr. Frothingham has made the best substantial hit of all. Others who have been liked in this production are Gertrude Zimmer, Agnes Brown, Laura Oakley and Howard Chambers.

The Isle of Spice still keeps on at the Globe, and there is no question that this comic opera will have the longest run that this house has known this season. It is catchy and bright and excellently acted, and the novelty of the radium ballet has come in for a full share of the honors of the entertainment. Toby Lyons is not missed, and the droll songs which he gave are as enthusiastically received as ever.

Woodland is another work that keeps up its large audiences, and the patronage at the Tremont is as great as it was a year ago with Peggy from Paris. Cheridah Simpson has scored one of the chief hits as Prince Eagle, and Ida Brooks Hunt, Helen Hale and Nellie Follis help her to win the honors. The company is rich in its comedians, and Alexander Clarke has never scored a greater hit here than that which he has won here in this present production.

Sky Farm is another long continued success that knows no interruption, but this week is postively the last of the engagement here, notwithstanding the excellent patronage. It is necessary to fill the booking made long ago at Atlantic City, and therefore the engagement at Boston Music Hall must end with the fourth week.

Nance O'Neil came out ahead in the preliminary skirmish brought by E. J. Ratcliffe. There was a hearing in the courts last week, and Mr. Ratcliffe, Miss O'Neil, McKee Rankin and others testified, attracting an unusual amount of attention. It was finally decided that there was no valid contract with Mr. Ratcliffe so that he could be considered as a partner, but it was thought that there might be some claim as a member of the company for the termination of the contract so suddenly and that pleas will be heard before a member upon appointment by the court.

All the survivors of the Bostonians who were in the cast of Pinafore twenty-five years ago and who are now alive were invited to attend the performance of The Queen of Laughter at the Colonial to-night.

Harry T. MacConnell, of The Isle of Spice, filed a petition in bankruptcy last week. His liabilities amount to quite a little more than $1,000, and there are no assets reported in the schedule.

There is a possibility of an entirely new military play being staged at the Park the week in August that the Grand Army of the Republic has its reunion in this city.

There was a great stir in the Legislature during its concluding days over legislation in regard to Sunday entertainments. Governor Bates called for strenuous action for new legislation, but it was not backed up, and the final measure that passed the two houses made very little change in the law as it now stands. With local licenses as provided by the new bill, Revere and the other places can have their wide open Sundays, and it looks as if vaudeville shows in the guise of Sunday concerts for charity would continue as usual. Judge Emmons made a bit of a stir and said that special licenses would have to be issued, and Stair and Wilburn promptly made application to the Aldermen, although their season had really come to an end. The new legislation in regard to licenses has put an end to the graft which the Aldermen have had in regard to free tickets.

Mrs. A. H. Chamberlyn, widow of the late manager of the Columbia, figured in the courts last week in a suit brought for $1,000 damages on account of slander that was alleged to have been circulated by Mary J. Brennan.

JAY BENTON.

ST. LOUIS.

Large Attendance at the Fair—The Mammoth Organ Dedicated—Theatrical Attractions.

(Special to The Mirror.)

ST. LOUIS, June 13.

The Universal Exposition had the greatest patronage daring the past week since its opening. The fine weather, together with some special days, of which Liberty Bell Day, last Wednesday, was the feature, brought the increase in attendance. The attendance is increasing every day, to the surprise of the old Exposition concessionaires, who say that they have never seen the attendance so great at the early stage of any Exposition, and they state that it is an indication that all records for attendance will be broken at the St. Louis World's Fair. The Pike is doing a magnificent business all along the line, and every attraction on this gay boulevard is now open, with the exception of the Chinese Village and Ancient Rome. These attractions are practically ready to open.

Contracts which have been found to be unbreakable are announced as the cause of the closing of the engagement of the Augustin Daly Musical Comedy company at the Olympic last Saturday evening. The theatre will remain closed for a period, the plan being to introduce special attractions later in the Summer. The piece with which the season closed, A Country Girl, was generally liked, partly on account of the intrinsic merit of the piece and also because of the uniformity of excellence that was found in the work of the company.

Nothing but praise is being heard of A Girl from Dixie, the modest production with the big array of talented people at the Century. Comedy and music, presented in acceptable proportions, from the main spring of the piece, and both are of genuine excellence. It is an entertainment in which there is always something happening. A Girl from Dixie will continue to be the bill at the Century for the rest of this week.

Quincy Adams Sawyer continues its engagement at the Crawford, and so far there is no word of its being taken off.

The general verdict relative to the Kiralfy spectacle, Louisiana, which is being presented at the Odeon, is that it deserves all the praise it has received. The immense production, with its wealth of color and beauty of stage settings, seems destined to have a long run.

The Indian ballet, in connection with the picturesque entrance of Pontiac in his canoe on a river of real water, in the Delmar Garden Louisiana, is creating more comment among garden patrons than any novelty ever introduced in an al fresco entertainment here. The entire production gains in beauty with every performance, and the quantity of really excellent materials introduced places the entertainment almost in a class by itself.

The mammoth organ in Festival Hall was dedicated Thursday before an audience of over three thousand people. The ceremonies consisted of a programme of classical selections rendered on the great organ by Charles Galloway, the official organist of the Exposition. Among the selections rendered by Mr. Galloway were Schurmann's "Canon in Bruinor," Rousseau's "Elevation," and Wostenholme's "Sonata in the Style of Handel." At the conclusion of the last selection a large number of the audience made their way to the stage and congratulated organist Galloway on his performance. After this, Scott Brooks, who accompanies the organ, and who is considered one of the best organists in the country, gave an interesting demonstration of the workings of the great organ.

A captive baloon, from which World's Fair visitors may view the Exposition grounds and the country for miles around from a height of 1,000 feet, is to be one of the features of the aeronautic concourse. Securely attached to earth by a cable that precludes any possibility of escape, the captive aerial vehicle will float to this high altitude and passengers will be safely returned to the spot from whence they began their journey in air. The first trip of the captive balloon will be made to-day. The immense bag that will be filled with 12,000 cubic feet of hydrogen gas has a diameter of 28 feet. Appended to it will be a large basket for the accommodation of passengrs. The 1,000-foot cable is loosely coiled and the balloon takes its course from the direction of the wind. George T. Tomlinson, of Syracuse, N. Y., an experienced aeronaut, will have charge of the balloon. Louis H. Windholz, Earl D. Persse, Charles P. Windholz and Robert K. Dykes will assist in the flights of the baloon. There are to be five other captive balloons in the aeronautic concourse. Besides making daily exhibition trips with passengers the balloon will do duty during the aeronautic contests for the World's Fair $100,000 air ship prize, judges and other officials using them as vantage points from which to watch the trials of the aerial navigators who will compete for the World's Fair capital prize.

Weber's Band, which closed a two weeks' engagement Saturday night, will return to Cincinnati. To-day the Banda Rossa, under the direction of Signor Sorrentino, will arrive. Among the celebrated bands which are expected later are La Garde Republican, of France; Grenadier Band of London, and representative bands from other countries.

J. A. NORTON.

PHILADELPHIA.

Managers at War with Unions—Work Begun on New Playhouse—Summer Attractions.

(Special to The Mirror.)

PHILADELPHIA, June 13.

The managers of theatres in the Quaker City are holding a series of weekly meetings for self-protection and to resist the alleged aggressive and unjust demands made upon them by the various unions employed in places of amusement.

William G. Gilmore and Charles H. Yale,

the new managers of the Auditorium, are already hard at work making many improvements for the coming season, which is to open in August. The entire auditorium and stage and now being overhauled. No combinations will be played at this house, but a new style of entertainment, including burlesques, large ballets and prominent vaudeville stars, will be presented.

The contract for the new theatre (likely to be called the Franklin) to be erected for Charles B. Dillingham has been awarded to Charles Gilpin. The work of demolishing the present old Winter Circus, at the corner of Broad and Cherry streets, will begin at once. The new house will be completed by next Spring and will cost $200,000. It will be strictly fireproof, of liberal proportions, with five entrances and fifteen exits. There will also be a roof garden, reached by elevators.

Plans are now being prepared for the new German theatre to be erected on the lot lately purchased by the society at the corner of Franklin street and Girard avenue. Up to date the subscription amounts to $44,680, out of a desired $150,000, which the officers entertain hopes of obtaining.

The balance sheet of the past year of our immense Academy of Music shows receipts of $51,198.82 and expenses $50,480.37. The stockholders receive their dividend in the way of free admission to all entertainments.

William O. Corliss, an actor, of Albany, N. Y., was found wandering in the city, June 7, suffering from the effects of the heat. He was removed to the Samaritan Hospital.

Miss Bob White bid adieu to her many friends at the Park Theatre June 11. To-night the bill is Francis Wilson's production of Erminie, with Cecilia Rhodes in the title role, Frank Deshon as Cadeaux, W. H. Clark as Ravennes, May Bouton as Javotte, Anna Brandt as Cerisse, Mabel Reed as the Princess, Charles Arlington as the Marquis. Georgia Campbell, Connie Mack, Raymond Tynan complete the cast. The performance is very satisfactory. Erminie is billed for two weeks only.

The Bijou Theatre Stock company is winning favor and patronage by a weekly change of noted plays, with a particularly strong organization. The Lottery of Love is the bill for the week. Week of June 13, The Cowboy and the Lady.

At the parks: Victor Herbert's Band at Willow Grove; D'Aquin's Military Band at Woodside; Roman Imperial Band at Washington Park; free vaudeville at Chestnut Hill.

There are only four places of amusement open in the Quaker City viz., Park, Bijou, Keith's New Theatre and the Lyceum.

S. FERNBERGER.

WASHINGTON.

Final Week of Arden Stock—Academy Stock Opens Successfully—Pain's Pyrotechnics.

(Special to The Mirror.)

WASHINGTON, June 13.

The six weeks' engagement of the Edwin Arden Stock company at the Columbia Theatre terminates Saturday. The successful stay could be lengthened for at least four weeks longer, but an engagement made by Mr. Arden previous to opening here, to appear in Denver as stock star, brings the season to a close. For the final appearances, His Excellency The Governor is the selection, and again this capital organization appears to most excellent advantage. To-night's audience is a very large one.

Musical comedy will be the Aborn offering for the next fortnight at the Lafayette Square Opera House, which brings the season at this house to a close. To-night The Belle of New York is presented to a large audience, with the following company: Beatrice McKenzie, Elsie Janis, Emma Seibert, Harry Short, J. Francis Sullivan, Al. H. Weston, Nace Bonville, R. A. Laidlaw, Herbert Carter, Hughey Flaherty, and George Moore. For the final week Jack and the Beanstalk is announced.

The Academy of Music Stock company, under young Fred. Berger's direction, had an excellent opening week at this house, presenting a company of talent and capability. Dr. Jekyll and Mr. Hyde is to-night's bill, with Ben F. Wilson giving a strong performance of the double role. Next week A Man of Mystery.

Pain's pyrotechnics, in the Last Days of Pompeii, had little chance to illuminate during the week here, owing to the continued rainy season. H. J. Pain came on the latter part of the week and made arrangements for the production later in the Summer of the Burning of Rome.

Manager Ira La Motte, of the Lafayette Square, will, upon the closing of the season, spend his vacation at his old home in Wisconsin. He returns next season to a position at this house, in which he has been eminently successful.

The season at Chase's closes with this week's bill, leaving only the Academy of Music and the Lyceum Theatre open.

JOHN T. WARDE.

BALTIMORE.

All Theatres Closed—Summer Amusement Plans Abandoned—Kernan's New Theatre.

(Special to The Mirror.)

BALTIMORE, June 13.

All of the local theatres closed their doors to regular attractions until the Fall last Saturday night. The management of the Academy has abandoned the idea of giving light opera at popular prices, and the project to run a vaudeville and burlesque show during the warm months at the Monumental has also been abandoned.

Work is being rushed on Kernan's new theatre on Howard street, and it is expected to have it ready for business before October.

Manger Charles E. Ford expects to add to the attractiveness of Ford's Grand Opera House before the Fall season opens.

HAROLD RUTLEDGE.

CINCINNATI.

Yiddish Players—Weber's Band—Lagoon Stock, and The Isle of Champagne.

(Special to The Mirror.)

CINCINNATI, June 13.

The Grand reopened Friday, with little in the way of preliminary announcement, for three performances by Thomashefsky and his company of Yiddish players in a tragic repertoire. The Blind Musician, Hamlet, and The Lost Paradise were the bills.

John C. Weber and his band have returned from a successful tour, including a long stay at the World's Fair. Last night they began their annual engagement at the Zoo, and will continue there until well into the Summer.

The Lagoon Stock company started on the third week of its career yesterday, with The Follies of a Night as the bill. Harry Leighton, Lydia Knott, Dorothy Brenner and all the favorites of the cast were fitted with congenial roles.

The Isle of Champagne will be the first bill of the Chester Park Opera company, beginning next week.

H. A. SUTTON.

PITTSBURGH.

Melodrama and Vaudeville—A Club Benefit—Elk Minstrels This Week.

(Special to The Mirror.)

PITTSBURGH, June 13.

Escaped from Sing Sing is the production at the Bijou this week, where two good sized audiences to-day seemed to enjoy it. At the end of the play Jimmy Britt had the stage and exhibited some of his fistic work. Next week At Hell Gate, The Road to Ruin following.

The Avenue offers an excellent vaudeville bill this week, and to-day's audiences were large. Charles Abbe, who was the comedian and one of the most popular members of the Grand Stock company during the season, made his debut this afternoon at this house. He gives a good little sketch, in which he is aided by his young daughter, and was well received.

At the Nixon to-night the Iroquois Club gave a benefit performance made up by several professionals and local amateurs. Pittsburgh Lodge, No. 11, B. P. O. Elks, will give its annual minstrel show at this theatre on Thursday night. Only members of the lodge will take part in it, and judging from the number of tickets sold the house will most likely be filled. A season of Summer opera will begin at this play house next week.

ALBERT S. L. HEWES.

THE STOCK COMPANIES.

Sheeley and Youngs are directing the tour of For Her Sake through the maritime privinces, with a cast including Marie Nelson, Camille D'Arcy, Lillian Field, Eva May Lew, Lester Walter, George C. Denton, James Newton Drew, F. D. Loomis, Walter Percival, Franz Hurlshoff, James D. Walton, and Owen Hogan. Harry J. Greenway is in advance.

Wilbur Mack has closed his company for the Summer, and is playing principal comedy with the Vallamont Stock company, Williamsport, Pa.

Edith Crofuts resigned from the Empire Theatre Stock, Providence, R. I., where she was for four seasons, to join the Boyle-Davis Stock, Majestic Theatre, Utica, N. Y.

Virginia Zollman is in the city, after a long and prosperous season with the Fenberg Stock company as leading lady. Miss Zollman will go to Harrisburg, Pa., for the Summer stock, at the Paxtang Park, in the same capacity. She is also under contract with Sullivan, Harris and Woods for the season of 1904-05.

Lew Silvers opened his eighth Summer season as manager of the Lake View Stock company, at Lake View Beach, Sheboygan, Wis., May 31. The opening bill was A Gambler's Wife, with Lew Silvers and Blanche Hazelton in the leading roles. The roster is: Blanche Hazelton, Emily Lessing, Rose Evans, Grace Ellwood, Lew Silvers, William J. Maddern, Clyde Hess, J. M. Brynes, and Charles Coons. A new theatre has been built for them at the beach, which is considered the finest Summer theatre in the Middle West.

Charles Balsar, the young romantic leading man, is now an established favorite with the patrons of the Buffington Stock company, at New Bedford, Mass. Mr. Balsar has met with success in a varied line of high-class dramas, both modern and romantic, especial praise being accorded his artistic performance of D'Artagnan in The Three Musketeers.

Ethel Browning and Ashley Miller have retired from the company at the West End Theatre to accept an engagement at Peak's Island, Maine, opening June 20.

Carrie Clarke Ward left on June 11 for the Peak's Island Stock company, making her fifth year with that organization.

Richard Milloy has been engaged for a term of four weeks with the stock company at the Bijou Theatre, Pittsburgh.

The Albee Stock company, at Keith's Theatre, Pawtucket, R. I., presented for the first time on any stage Alfred Kelcey's four-act melodrama, For Love of Gold, on June 6. Miss Kirwin as Peggy Patch made a decided hit. On the whole, the work of the company was of a high order. Mr. Kelcey personally directed the production. The cast follows: David Patch, Mr. McCullum; Harris, Mr. Bailey; Sir Richard Brinsley, Mr. Canfield; Ann Worthington, Miss Kershaw; Peggy Patch, Miss Kirwin; Jack Kent, Mr. Morrison; Andrew Denton, Mr. Duggan; Horace Worthington, Mr. Lellingwell; Mrs. Brewster, Miss Bates; Tom Burns, Mr. Burke; Kate, Miss Donaldson.

A new production was made by the Majestic Stock company, Erie, Pa., on June 6, assisted by Charles Dickson. Herbert Hall Winslow and Charles Dickson's new American comedy, The Spellbinders, was given with an excellent cast. The play made a favorable impression before Erie audiences, and with some retouching will probably achieve considerable success. The absence of a strong woman's role was noticed. The leading part of Howard Colby was written specially for Mr. Dickson; and he entered into it thoroughly and naturally. The players were: A. Burt Wesner, Frank Powell, Gertrude Howe, Dickie Delaro, W. A. Whitecar, Charlotte Townsend, Carrie Lamont, Eugene Shakespeare, Charles Dickson, Gideon Burton, Alexander Frank, Carolyn McLean, W. W. Cross, Harry Blakmore, Robert Watt, Robert Milton, Joseph E. O'Mally, and William Pierce.

CUES.

Maude Truax is very low with typhoid pneumonia at her home in Chicago.

Arthur C. Pell, manager of The Wedding Day company, was received with his entire company at the White House by President Roosevelt last Thursday. Mr. Pell says it was the first time in the history of the White House that a theatrical company in its entirety was received by a President.

Mrs. H. C. Maycott has been compelled to cancel her Boston engagement for this week, on account of an accident, in which she fell and bruised her face, at Phoenixville, Pa.

F. C. Whitney has made arrangements with the Singbee Brothers by which the Casino Theatre will be used for the production of his plays for an indefinite period.

Justice Gildersleeve last Friday signed a final decree of absolute divorce in favor of Mrs. Rosa and Maria Sullivan, known as Rose Coghlan, from her husband, John Taylor Sullivan. The testimony was taken by a referee and the papers were sealed.

Lenore Gordon, who was ill at the Wellington Hotel, Chicago, has been removed to St. Luke's Hospital. Her condition is said to be serious.

Edgar Baume, leading man, at liberty next Summer address, Mt. Sterling, Ky.

ACTOR'S CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The last service of the season conducted by the New York Chapter will be held next Sunday evening, June 19, at St. Chrysostom's Chapel, Seventh Avenue and Thirty-ninth Street, at 8 o'clock. The sermon will be preached by the Rev. Walter E. Bentley, National Secretary and Organizer, and the subject will be, "Is the Alliance Worth While?" The offering, as usual, will be devoted to the work, and a cordial invitation is extended to all members of the profession and those interested. The regular monthly reception will be held at St. Chrysostom's on Thursday evening, June 23, at 8 o'clock. A fine programme, under the direction of Madame Cottrelly, will be given, with refreshments and dancing to follow.

The Boston Chapter has added a new feature to the work of the Alliance—namely, that of caring for the children of the stage. A young people's reading circle has been organized among the older boys and girls employed on the stage, and the movement promises to be a success.

The reception last Friday by the Syracuse Chapter was a great success, owing to the efforts of Clara Kingsley Brown, the local Secretary, and other members. Addresses were made by the Rev. Dr. Calthrop, the Rev. Karl Schwartz, the Rev. F. W. Bettsand, the Rev. A. A. Jaynes, and informal remarks made by Lavinia Shannon, Giles Shine, Marion Ballou, and George Paunefort, added greatly to the enjoyment of the occasion. Two vocal numbers were rendered, one by Marion Brown, refreshments were served and a delightful hour was passed. Several new members were added to the organization.

Last Thursday's tea at the headquarters had the following guests in attendance: The Rev. Thomas H. Sill, Mrs. B. S. Spooner, "Aunt Louisa" Eldridge, Stuart Mayne, Louise J. Stone, Maude Amanda Scott, the Rev. F. J. Moran, Calvin Tibbets, Maud B. Sinclair, Catherine C. Laurence, M. Louise and Eliza M. Ewen, Cora E. Morlan, Madge McIntyre, and others. The usual function will be observed on Thursday, and all are invited.

The National Convention.

The proceedings of the National Convention, held in Boston, after the reading of the report of the General Secretary and Organizer which was published last week, were as follows:

The Treasurer's report was received and referred to the Auditing Committee. F. F. Mackay then offered the following resolution:

Whereas, The by-laws of the Alliance in establishing the office of General Secretary have provided for such assistance as the Council may from time to time determine; and,

Whereas, The work in that department has grown to such proportions as to be beyond the capacity of one man; therefore,

Resolved, That the Alliance in annual convention regarding the necessity of the situation do hereby establish an office of organization, which office the convention shall fill by election annually, the officer therein elected to be known as the National Secretary and Organizer.

The motion was adopted.

Montague Chamberlain, of the Boston Chapter, moved that the Chapters of the Alliance be numbered according to the date of their organization. The motion was not carried.

The Rev. Thomas H. Sill, Dean of the Chaplains, read his annual report, which (in part) is as follows:

During the past year one hundred and fifty new Chaplains have been added to our list. Eight have died, ten have resigned, twenty-one have left the cities where they served, two have left the country and two the ministry; making the number on our rolls at present 1,125, of all denominations, Jewish and Christian. The committee would express its gratitude to the managers of the Manhattan, Princess and the Bijou theatres (Brooklyn), and particularly to Harrison Grey Fiske and Mrs. Fiske in full appreciation of their constant kindness in giving the use of the Manhattan Theatre on every occasion when such use has been requested.

The report of the Law Committee was given by the Rev. F. J. Clay Moran, and it was adopted.

The reports of the various Chapters being next in order, Charles T. Catlin, President of the New York Chapter, reported its membership to be 1,246, and added: "Our Chapter has grown steadily, and several of these members are finding a Chapter home with us until Chapters in their own cities are established."

Cora Morlan reported verbally for the Brooklyn Chapter, and Katherine Merrill responded for the Topeka, Kan., Chapter. F. W. Bliss, Secretary of the Cleveland, Ohio, Chapter, read his report, which showed steady progress, and Anna S. Prout, Secretary of the Boston Chapter, gave a very interesting report of the progress of that organization. The Philadelphia Chapter reported through its Secretary, Newton M. Potts, that ninety-five members were enrolled, and that the first reception held on May 13 at the home of Mrs. Spencer Ervin was a great success, nearly all the dramatic companies in town being represented. Plans are made for regular services next season in one of the local theatres. The Albany, N. Y., Chapter reported that three new Chaplains had been added to the organization, a church service planned, and Sarah J. Scarborough had been elected to represent the Chapter at the convention. The Colorado Springs, Col., Chapter reported through its Secretary, Katherine S. Johnson, that a successful reception was held last October in honor of Frederick Warde, and in the Spring a benefit was given in the Opera House for the Alliance, at which three new plays were presented with great success. Besides these, interesting services have been held and many professionals visited. This Chapter reports twenty six members. The Toledo, Ohio, Chapter reported having held two successful receptions and three services. There are fifty-seven members in this Chapter, and the Rev. John Ramsey Hunter was elected delegate to represent the Chapter. The Kansas City, Mo., Chapter reported steady progress. The Chicago Chapter was reported by the General Secretary, who told of the work by the officers of the Chapter at the time of the Iroquois fire, also the numerous receptions held, and the great possibilities of the Chapter when housed in its own headquarters. The Cincinnati and Portland, Maine, Chapters failed to report, and those recently organized, Memphis, St. Louis, Columbus, Indianapolis, Williamsport, Pa., and Louisville, were covered by the report of the General Secretary. At this point the delegates were invited to partake of luncheon as guests of the Boston Chapter at the Hotel Bellevue, following which interesting addresses were made by Bishop Lawrence, Bishop of Massachusetts, Joseph Jefferson, the Rev. Walter E. Bentley, Mrs. B. S. Spooner, Charles T. Catlin, the Rev. Dr. Loomis, and the Rev. William Harmon Van Allen, President of the Boston Chapter, who also presided. The following interesting letter from Bishop Potter, President of the Alliance, was received with great favor:

I have recognized with increasing thankfulness from year to year the growing confidence of the dramatic profession in the Alliance and its aims, and the growing respect of all thoughtful people, of what ever name or communion, in its objects. In the stage there is to be found a great and beneficent agency for the service and happiness of mankind, which has been widely misunderstood and misused. No better service could be rendered to our times, and especially to our American people, crowded and burdened as they are by the increasing pressure of our modern life, than such an agency, with its presentation of noble ideals, its portrayal of human lovemaking and wisely nobler contrasts, and its fun for the honest delight of youth and age alike, than is to be found in the drama. I cannot express how deeply I regret not being able to be with you at this convention.

HENRY C. POTTER.

The convention reassembled at 4 P. M., and the Committee on Resolutions moved as follows:

Whereas, One of the objects of the Alliance is to aid in the suppression of Sunday performances; therefore, be it

Resolved, That this convention of the Alliance hereby reaffirms this important object of the organization, and urges upon every community that efforts be made whereby the members of the stage may have the one day in seven to which all persons are entitled. The dramatic calling makes great demands upon the health and strength of its members, and the majority of persons now on the stage would regard it as a great benefit if the laws against Sunday performances were everywhere enforced.

Carried unanimously.

On motion of F. F. Mackay the following committee was appointed to revise the constitution and by-laws and report to the next convention: Charles T. Catlin, chairman, Mrs. Spooner, the Rev. Dr. Shinn, Katherine Merrill, and F. W. Bliss.

The Rev. Dr. Shinn moved that the General Secretary shall hereafter be known as the National Secretary and Organizer, and that the Secretary elected to assist him in his duties shall have in charge the records of the Alliance and such other matters as may be decided by the National Council. The report was adopted.

The Nominating Committee presented the following names for election: President, the Right Rev. Henry C. Potter, D.D.; First Vice-President, Joseph Jefferson; Second Vice-President, George D. Macintyre; National Secretary and Organizer, the Rev. Walter E. Bentley, and Treasurer, John A. Holden. On the National Council, representing the Church, the Right Rev. Dr. Lawrence, the Rev. Thomas R. Slicer, the Rev. John W. Buckmaster, the Rev. F. J. Clay Moran, the Rev. Thomas H. Sill, the Rev. Rabbi Silverman, Charles E. Le Barbier, M. Louise Ewen, Harriette A. Keyser, and Margaret S. Lawrence. Representing the stage: Harrison Grey Fiske, Rosa Rand, Harry Leighton, Jennie Kendrick Seeley, Mrs. B. S. Spooner, Charles T. Catlin, Mrs. Harry Leighton, Maggie Breyer, Thomas A. Stoddard, and Lavinia Shannon. The following Honorary Vice-Presidents were nominated. Representing the Church: Bishop William C. Doane, Bishop Sidney C. Partridge (of Japan), Bishop Cameron Mann, the Very Rev. C. D. Williams, D.D., the Rev. Thomas J. Ducey, the Rev. Dr. Shinn, the Rev. Dr. Lubeck, the Rev. R. Heber Newton, D.D., the Rev. Percy S. Grant, the Rev. Dr. Rainsford, the Rev. H. M. Warren, the Rev. Dr. Darlington, and Colonel Luke W. Finlay. Representing the stage: Sir Henry Irving, Mrs. Fiske, Kyrle Bellew, Frederick Warde, Viola Allen, James H. Stoddard, Mrs. G. H. Gilbert, Clara Morris, Mrs. Louisa Eldridge, Lillian Lawrence, and Mrs. W. G. Jones. One ballot was cast for the entire ticket, with the exception of the Second Vice-President, as George D. Macintyre was unable to serve. For this office the Rev. Thomas R. Slicer, Mrs. Spooner, and F. F. Mackay were nominated in order, but each declined, and Bessie Taylor Bennington being nominated was unanimously elected. Edyth Totten was nominated for Council Secretary and elected.

The Rev. Thomas R. Slicer, who had presided, being compelled to leave the chair, a rising vote of thanks was extended for his services, and Charles T. Catlin was elected to preside. The question of place of meeting of the next convention was discussed, as Brooklyn and Chicago were each recommended, and the matter was finally left to the decision of the National Council. The convention then adjourned.

In the evening a public meeting was held in Chipman Hall, Tremont Temple. The Rev. William H. Van Allen presided, and addresses were made by F. F. Mackay, Joseph Jefferson, the Rev. Thomas R. Slicer, Charles T. Catlin, the Rev. Rabbi Fleischer, the Rev. F. J. Clay Moran, and the Rev. Walter E. Bentley. There was a good attendance and great interest was manifested. As the Actors' Church Union covers Great Britain and Ireland, so the Alliance covers the United States and Canada, and with its numerous Chapters in this country and representatives in Hawaii, the Philippines, and Japan, numbers over three thousand members, about equally divided between the clergy, the members of the dramatic profession and the public. Any one interested in its aims is eligible for membership. Application can be made to the headquarters either personally or by letter.

Bishop Jagar, of Ohio, preached at the service of the Boston Chapter held on May 29 at St. Paul's Church, and the Revs. Dr. Shinn and F. J. Clay Moran assisted in the service. The sermon, which is accounted unusually strong, is to be published by the Chapter.

The Chicago Chapter held a very interesting service recently at Powers' Theatre, and the Rev. Dr. Stone, Rector of St. James Church, preached the sermon. Later Mary Shaw and J. W. McConnell addressed the reception of the Chicago Chapter at the Masonic Temple, and both addresses were greatly enjoyed. The Memphis, Tenn., Chapter held a meeting recently at which several new members were added and plans were made for a professional reception to be held shortly.

LETTER TO THE EDITOR.

The Art Theatre.

To the Editor of The Dramatic Mirror:

NEW YORK June 10.

The National Theatre Society proposes to mount, so far as we can construe, their literature, only plays that are financial failures. But how is that society to know what plays are financial failures until it "tries them on a dog?" (as I am told the phrase is). In other words, they will have to go to "uneducated" audiences anyhow. The National Theatre Society seems to me the most delightful society in existence, and I am very proud of having on file several invitations to become a member thereof. But what its objective is, other than social, I confess that I can't find out.

Respectfully yours,

APPLETON MORGAN.

Although a regular contributor, I did not glance at the last MIRROR on the Reynolds-Morgan controversy. As to our National Art Theatre, I must take issue versus Dr. Morgan. I know most societies are run on the mutual admiration plan for self-aggrandizement, utterly controlled by two or three persons. This is not purposed by the National Art Theatre, of which society's officers typify highest art ambition. Perhaps we shall not step from ancient or modern classics and descend to vulgar leg exhibitions, put on to attract octegenerian idiots, guilded youth or others of depraved taste.

We of the National Art Theatre, thought, in this eighty million United States village, could throw in our pennies to advance civilization by enhancing art. However, since you, Dr. Morgan, a superior Jerseyite, disdain the ten thousand begging letters, that you stoop to become a member, shall I not follow your lead and blushingly disown all affinity thereto?

Dr. Morgan we are evidently blinded by Mr. Carnegie's refusal to endow our theatre. I never bet but once; was at a Saratago horse race. Friends said, "Don't bet on that horse, he has no *record*," nevertheless, I bet on the sweet creature and won a pair of gloves. I now make a bet of $1,000,000 against thousand billions that Mr. Carnegie strolls into our fold with a dear little contribution! You know the good book says: "And a little child shall lead them."

JEAN BURNSIDE.

AMONG THE DRAMATISTS.

In Sunny Tennessee, a Southern comedy drama, written by Marie Wellesley Sterling, of Camden, N. J., will be seen next season at a Philadelphia theatre. Two other plays by the same authoress are Only a Shop Girl and On the Suwanee River.

E. M. Leonard has finished a romantic drama for George Samuels, entitled Till We Meet Again, which has a military setting.

THE FOREIGN STAGE

LONDON.

Regarding Sir Henry's Retirement - Many Tea-pot Tempests—The Edge of the Storm.

(Special Correspondence of The Mirror.)

THE MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE,
LONDON, June 4.

In order, doubtless, to make up for a wholesale slump in the theatrical, and even the variety, business (which is always the last to feel it), we have had plenty of events to keep us lively during the week.

The first and most important of these was Sir Henry Irving's announcement in his speech at the Manchester Arts Club on Wednesday that he will retire two years hence, when he will have completed his fiftieth year upon the stage. The announcement has, of course, been received with universal regret, for Irving has done more for the British Stage than has been done, perhaps, by any one of his great predecessors—Betterton, Garrick, the Keans, the Kembles, Macready, Phelps, and so on. Not only has he, I venture to say, been in his best impersonations the equal of these histrionic giants, but he has certainly done more to make the Stage honored by the highest intellects in the land. It is no discredit to Irving that toward the end of his magnificent career at the Lyceum public taste veered round to musical mixtures and plotless plays that make no strain upon the attention, but could be taken up or dropped at any moment. Nor it is in any sense Irving's fault that the theatre which he raised to the highest in Great Britain—nay, in the world—is now being turned into a huge cheap music hall, to be run on the old two houses a night, "penny gaff" system. Irving's influence, both histrionically and socially, will remain as a monument to him in the history of the British Drama, which is, of course, the best dramatic history in the world. My old friend Irving will be only sixty-seven when he retires, and many an actor has gone on far longer than that, as witness your own esteemed Joseph Jefferson, to whom—remembering him as I do here—I herewith tender my profoundest respect and warmest wishes.

The other events of the week have been like Sam Weller's knowledge of London—namely, "extensive and peculiar." In the first place, that aristocratic acting ass, the Marquis of Anglesey, has just been made bankrupt, with liabilities to the tune of hundreds of thousands of pounds. His money has all gone in the wildest jewelry buying, betting, theatre running and purchasing of priceless costumes, mostly of the feminine sort, for his Marquisness to playact withal. The money lenders who financially fed his inordinate—nay, mad—vanity are now feeling somewhat unwell. Serve them right, say I.

Theatrical as well as other circles have also been much excited over: (1) The shipment of the French favorite for the Derby, which favorite was, alas! seasick. N. B.—Its backers felt more so after the race. (2) A reported theft of £3,000 worth of jewels from someone described as an actress, but whose name is unknown to even such a hardened playgoer as myself. How fond reporters are of describing certain women as "actresses" when they are nothing of the kind, except perhaps in a social sense. (3) the death of a certain well-known city man while at the Drury Lane Opera a few nights ago; and (4) The dangerous illness of Marie Hall, the wonderful young violinist, who lately took the musical world by storm, after so many stuggles and hardships.

We have also had: (5) More rubbishing interviews, &c., concerning that rubbishing "Oh, Charlie," song, and even another injunction served upon Gracie Grahame while she was upon the stage, thus imitating the recent American summons serving method. (6) A missing quick change entertainer, who went off (or was spirited away) some days ago and has not been heard of since. (7) An appeal by Bob Sievier (as well known in theatrical as in sporting circles) for a new trial to upset the verdict lately given against him in his recent action for slander against Sir James Duke. (8 and 9) Two so-called actors charged with assaulting their wives and otherwise misbehaving. (10) The dismissal from the cast of Veronique, at the Apollo, of an obstreperous donkey named Edna June. (11) The regretted finish of charming Edna May's present English engagement at the Prince of Wales' last night. (12) A rumpus at the Court Theatre, where a troupe of real, live Greek players were to have appeared last Monday, but didn't, owing, it is said, to the non-arrival of the necessary finances. 13) The withdrawal last night of a new and not altogether unfunny piece called "Who's Who" from the Savoy, after six nights' run (14) The announcement of the withdrawal of Cynthia from Wyndham's, which, alas! adds to the several Frohmanagerial failures of late.

A very strange letter from an apparently very strange playgoer was printed in the *Daily Mail* last Monday. In this letter the writer, regarding present day play productions as trash, says he yearns for the revival of such old time dramatic works as The Stranger. Great Thespis! Can that yearner ever have read or seen that morbid mixture which Benjamin Thompson adapted from Kotzebue? In the extremely sentimental days of the drama, lasting through the eighteenth century and well into the nineteenth, such plays as The Stranger and the letter writer's other favorite, The Gamester, were thankfully received from time to time—that is to say, for a night now and again. But those were the days or nights when we are assured "Strong men sobbed in the Pit." Our latter day pittites do not sob over much now even in connection with really pathetic plays, and I am afraid they would only laugh consumedly at The Stranger.

The last time The Gamester was played in London by the late Barry Sullivan at the late Holborn Theatre it certainly did (I remember) move the house in the final scenes. But this was largely due to the intense acting of Sullivan as Beverley, and especially of the late Mrs. Hermann Vezen as Mrs. Beverley. All the remainder of Moore's tragedy proved dull, not to say ditchwatery. I have myself observed much tittering when the late Miss Pauncefort (afterwards so long with Irving) as Mrs. Haller told of her "secret silent sorrow," and when the tragedian, William Creswick, flicked a tear drop from his eye on to his finger and shouted with profound emotion, "A tearrr! 'tis yeers since you and I have met, Old Friend!" The latest time The Stranger was tried in London was when Wilson Barrett ran the Olympic, about fourteen years ago. Then, although W. B. played the name part, the stilted play was found utterly valueless.

If any Stranger play is to be revived I hereby record my vote for The Stranger Stranger than Ever. This was a travestie by Robert Reece, and it used to cause roars of laughter at the old Queens in Long Acre in 1868-9, with Lionel Brough as the Stranger Stranger, Kate Santley (now lessee of the Royalty) as Peter, and Henrietta Hodson (now Mrs. Henry Labouchere) as Mrs. Haller, with a wailing parody of "Barbara Allen." The stage manager of that burlesque was the aforesaid Henry Irving!

The principal affair in the theatres this week has been the welcome return of Forbes Robertson. He started a season at the Duke of York's on Wednesday with a new drama written by Margaret Young and entitled The Edge of the Storm. Much as I love my Forbes Robertson, and much as I esteem his charming wife, Citizeness Gertrude Elliot, I regret that I am unable to give unqualified praise to this new play.

As a matter of fact, The Edge of the Storm, although obviously intended for a melodrama, lacks sufficient action for that class of work. It has a rather strong prologue laid in Hungary during the Magyan Revolution of 1848, wherein the hero, a gallant young English traveler, is arrested and sentenced to death as a spy. Thanks to the kind offices of a sweet young Hungarian heroine, the bold Briton escapes, but in so doing he accidently and, indeed, unknowingly, kills that heroine's father, a local patriot of the deepest dye. In the play, which is for a long while comparatively actionless, we are transported to India nine years later, just at the outbreak of the mutiny. Here we find the late Hungarian patriot's sister and son, accompanied by the heroine, who has lost her memory since that fatal night. The two Hungarians, with the memories, are seeking to destroy the unwitting slayer of their sire, which slayer is now a prosperous sugar boiler and zemindar in those Oriental parts. The female Hungarian anon tries to poison the zemindar's coffee, but is detected and sent packing. But later, after the zemindar has married the Hungarian heroine, who regains her memory and forthwith administers Hungarian tapioca to her husband. The Hungarian fires two shots at her with intent to slay. She recovers, however, and it is discovered that these very two shots have served as a signal for a rescue party to come to the aid of the zemindar and company, who are now beleaguered by the Indian mutineers. And so all ends happily, except for the would-be poisoning sister, who dies off, and the would-be shooting brother, who gets fatally shot himself. After the prologue the last scene was certainly the strongest and most ingenious part of the play. But it is on the whole a somewhat unfinished work, perhaps because the fair Margaret, although a skilful novelist, lacks experience as a playwright.

The acting was fine throughout, and for that alone The Edge of the Storm deserves to draw money. Whether it will, however, is, I fear, open to question, especially with the dog days drawing near. Forbes Robertson was in his best form as the brave and buoyant Englishman. His wife (Gertrude Elliott), barring that her Hungarian accent was somewhat intermittent—not to say evanescent—played better than I have even seen her as the Hungarian heroine. Your Frank Mills as the vengeful Hungarian brother and Edward O'Neill as an Indian servant were both A1.

To-night we are to see your American-made version of A Gentleman of France at the Avenue, with Murray Carson in the part played by Kyrle Bellew on your side.

On Monday Mrs. Patrick Campbell is to produce at the Camden Theatre a play written by the Hon. Mrs. Alfred Lyttelton and entitled Warp and Woof. It is a play written around the sufferings of London shop girls. On the same evening a play of a somewhat saucy nature, written by Cyril Hallward, entitled "The Sadducee and the Sinner," is to have its first London production at the Kennington Theatre.

During the week—actual dates not yet fixed—we are to see Owen Hall and Liza Lehmann's new musical play, Sergeant Brue, at the Strand, and Novelist Max Pemberton's first play, The Finishing School, at the Prince of Wales'.

I fancy that, as good ould Paddy would say, "America must be full of absentee theatrical managers." Anyhow, I find a great many of your native impresarii walking about this city and having a real good time.

GAWAIN.

MADRID.

Electra, Natively Sensational, Creates a Stir in Paris—Recent Spanish Plays.

(Special Correspondence of The Mirror.)

MADRID, May 21.

The sensation of the hour in the artistic and literary world, not only of Madrid, but of Spain, is the Paris production of Electra, of Benito Perez Galdós, who by reason of his virile genius and wealth of literary product is generally conceded to be the dominant figure in modern Spanish literary achievement. Perez Galdós is before all a patriot and a reformer. His greatest works are inspired by love of *la Patria*, and hence they are unfailingly national and often regional in character. As will be remembered, Electra deals with a problem no less serious than the religious seclusion of women, and when first produced in Spain and other Latin countries resulted in serious disturbances. The protagonist, whom the dramatist presents as a charming girl of eighteen, imbued with natural gayety and the joy of life, and in love with a man wholly worthy of her, is being so surrounded and repressed by austere and ascetic suggestion as to make her ultimate vocation as a nun seemingly assured. Her lover, a liberal and a man of action, persistently combats the powers that would rob him of a wife, and being aided not only by an aged philosopher and friend of the girl's family who is distinctly in favor of seeing virtuous young people happily married, but by Electra herself, who has a will of her own, and only needs a bit of encouragement to help her assert it, he wins the game, and the stakes are as winsome and fascinating a maid as ever flirted a fan or donned a mantilla.

The first public representation of Electra in Paris occurred last night at the Porte St. Martin. This morning's *El Imparcial* has, in part, the following telegram, sent at 12.45 A. M:

The actual first performance of Electra terminated at 12.30 o'clock to-night, for the initial performance was in no sense a test, being attended by invited guests, litterateurs, actors, critics, and the professional world, with their own animosities and partialities to display, and their own personal roles to enact. Result, frequent interruptions of the performance by yells, whistles and applause, which rendered unintelligible the actors' lines.

Last night the audience, while large, was principally made up of people of modest social position, and the performance proceeded without disturbance, despite the isolated attempts to create an outbreak.

The greatest enthusiasm of the evening followed Maximo's (the lover's) final declaration, "To combat individuals like Pantoja (the Jesuit proselyter) is not to combat religion!"

There were three curtains at the close of the play, and M. De Max announced that the translation, which, by the way, is a very good one, is by Paul Millier.

It is a rare honor Paris has accorded Spanish letters in the person of Benito Perez Galdós.

And speaking of this really remarkable man, another sensation, which has not yet wholly subsided was that created by his prologue to the romantic drama entitled Alma y Vida, which has been published and widely read by lovers of classic Spanish literature. For the prologue is addressed to no less important personages than the dramatic critics of Spain; and while the playwright takes them to task for their arbitrary acts, their ruthlessness in judging, on a first night, and under most unfavorable conditions, a work representing years of effort on the author's part, and with which they cannot have familiarized themselves without reading it, yet so temperate, so kindly is his tone throughout, that it would seem this gifted man, far from disaffecting the critics, cannot fail to make them more than ever his admirers. Indeed, the secret of Perez Galdós' eloquence, as in all persuasive force rightly directed, is innate nobleness.

Recent Madrid successes are Realidad, another play of Perez Galdós, adapted from one of his earlier novels by the author, and El Adversario, an adaptation from the French, which was well received at La Comedia. Both dramas have for theme conjugal infidelity, but the French playwright allows the curtain to fall on the infelicity of his personages, before the supreme revelation. He offers no solution to the problem he has presented, and while the play has been found unsatisfying, it must be confessed he has avoided offending popular prejudice for or against divorce.

In Realidad, as the scene is laid in Spain, the alternative of divorce is impracticable. True, Galdós might have cast his vote in favor of this measure, with undoubted approval from many of his hearers; but his conception of justice is of quite another sort, and the drama ends with pardon and forgiveness for the unhappy woman. While the critics have generally voted the ending unique and improbable, they still agree that it is the author's privilege to proclaim his creed, and typify his ideal of the super-man.

Pascual Cordero, whose surname in English would be Lamb, has met with favor at the theatre of La Princesca, where the absurd situations conceived by its author, Emilio Vaamonde, have kept large audiences in good humor. The central figure, as his name suggests, is the victim of social wolves, male and otherwise, and is only saved from being totally devoured, by his wife, who proves twice the man that he is.

La Ultima Copla (The Last Verse), a one-act musical comedy, by Marquina, with text and lyrics by Jose Jackson Veyan and J. de la Plaza, has afforded the delightful comedienne, Loreto Prado, another triumph in the role of the boy, Blasillo.

Rosario Soler, for years the favorite of the zarzuela stage in Mexico City, is now winning laurels at the theatre La Zarzuela, in this city. This artist possesses, to a marked degree, the qualities known in the blessed language of the country as "gracia" and "simpatia," which made her *persona grata* in the Americas.

At this season regular theatrical functions are at times somewhat overshadowned in importance by the famous Floral Games, in which the youth and flower of Spanish chivalry and beauty participate. These literary contests are patronized by church, State and aristocratic society, and the premiums are often objects of considerable value. The first and inestimable prize, however, is a natural flower, and the poet who wins it is privileged to choose the queen of the fete, and conduct her to the dais, where she is enthroned, surrounded by her maids of honor, who are previously selected for their elegance and beauty, and who with their queen constitute the Court of Love.

The foremost literary men of Spain have won their youthful spurs in the Floral Games, the premiums being offered as reward for various efforts, both in poetry and prose. A charming feature is a considerable sum always subscribed by wealthy patrons, and denominated "Premium of Virtue," it falling to some humble hero or heroine, whose exemplary life of toil has won public esteem.

At the Floral Games of Cordoba this year the Premium of Virtue was awarded two aged women, sisters, who had by their labors maintained themselves and some orphan children. A supplementary prize was given a young bookbinder, in recognition of his dutifully providing for two aged parents.

At Seville one premium of $100 was bestowed on a young girl, who from the age of six years had worked in a match factory, maintaining and educating her younger brothers and sisters. As she went, attended by her little family, to receive the prize, the Queen of the fete and her court arose, and with them the entire audience, and applauded her to the echo.

I must not fail to record the charity benefit recently organized in the Parish Theatre by the Countess Aguilar de Inestrillas, in which all the "gymnasts, acrobats, tightrope-walkers, horizontal-bar artists, clowns, bufos, eccentric performers and pantomimists of the William Parish International Company" were advertised to and did appear.

WALLACE GILLPATRICK.

MUSIC NOTES.

The society people of Boston have a new cult—viz., the music cure. The fad has been imported from Vienna. Different kinds of music, of varying themes, are recommended for the cure of various physical ailments.

Madame Melba made her only appearance of the season in London at a concert given by Signor Tebaldi last Wednesday. King Edward has decorated the artist with the order of Science, Art and Music. She is the first woman receiving this distinguished honor.

Beginning June 14 there will be band concerts in Central Park every Saturday and Sunday at 4 P. M.

Kubelik, the violinist, lost a suit that he recently brought against Dr. Gehrmann, musical critic of the *Frankfurter Zeitung*, Frankfort, Germany, on account of a scathing criticism of his personal appearance and playing.

Madame Eleanore Marx was the soloist at the Duss concerts in Madison Square Garden the past week.

Vladmir de Pachman, pianist, arrived in this country recently, though he will not appear in concert until the Fall.

Mr. and Mrs. Arnold Dolmetsch with their archaic instruments will again visit this country the coming season.

REFLECTIONS

Photo Jeffres Studio, Balto., Md.

Blanche Adams, whose picture appears above, is a young prima donna who gives every evidence of the possession of talent that will place her at the top of the ladder in the near future. She made her New York debut last week at Proctor's Fifty-eighth Street Theatre, in the principal role of Greta, in The Singing Girl, the part originated by Alice Nielson, and which has never been sung by any other artist until Miss Adams was engaged to appear in it this Spring. Miss Adams has been on the stage about three years. She was born in Baltimore nineteen years ago and made her debut with Francis Wilson in The Strollers. She spent her second season with A Country Girl, and last season played Fatima in Mr. Bluebeard, and remained with the company until its sudden and disastrous close in Chicago. Early this year she played for a few weeks the leading role in A Girl from Dixie. Miss Adams is petite and very pretty. She is slight of figure and measures about five feet three inches. Her voice is a clear, high soprano, and has been carefully cultivated. She is also an expert dancer, having taken a complete course of instruction from Edward Murphy, of this city. Her manner is winning and her smile has a charm all its own. Miss Adams has sung the role of Greta in Baltimore, Washington, and New York, and is appearing in it this week at the Orpheum, Brooklyn. The press of the various cities in which she has appeared has been unanimous in her praise, and her clever work has attracted the attention of leading managers of comic opera, with the result that she has her choice of several desirable engagements for next season.

Mrs. H. C. De Mille, a corporation, with principal offices in New York city, was formed in Albany last Thursday to ast as representative of authors of dramatic productions for the purpose of disposing of such productions and of the authors' rights, and to act in all matters connected with the production of plays. The capital stock is $6,000, and the directors are Mrs. Beatrice De Mille, William C. De Mille, Evelyn Hilliard, and Marguerite Sweet, of New York city.

On Friday evening, June 10, an entertainment given by S. Lang Newman before 1,400 inmates and friends of the Hebrew Orphan Asylum took place in the institution's auditorium on Amsterdam Avenue. Paley's kalatechnoscope, from Proctor's Theatre, opened the performance, followed by Herrmann the Great with his legerdemain. Mr. Newman gave a descriptive talk on "The Honey Makers" (bees), which was illustrated by a series of kalatechnoscope pictures of the busy bee, forming an interesting bit of natural history. It was a great treat for the children.

MATTERS OF FACT.

A Circus Day, the musical extravaganza in which Williams and Adams starred, will enter upon its second season under the management of A. M. Riess, who is now booking time in Pennsylvania, Ohio and the Southern States. Mr. Riess is located at 1358 Broadway.

An active young man, familiar with the stock system, is wanted by "Western," care this office, the owner of a theatre in a city of 85,000, to manage the house for him.

Thomas J. Moses has become associated with Sosman and Landis of Chicago, whose scenic studio is now fully equipped for building scenery for next season. Mr. Moses will have charge of the scene painting department. This is the oldest and largest scene painting studio in America. There are over 5000 theatres using their scenery to-day and their facilities for rush orders are remarkable.

An American Gentleman, which proved a good winner for William Bonelli, and the stirring melodrama A Great Game, both of which have a fine line of lithographic printing, are offered on royalty to responsible persons by William Bonelli.

Ira Swisher, who is now the manager of the Gennett Theatre, the ground floor house at Richmond, Ind., is booking for next season. The house has been entirely renovated and remodeled.

Manager H. J. Dyckman, of the Stamford Opera House, Stamford, N. Y., advertises for high-class attractions.

An actress of experience is wanted as general stage assistant by "Thought Reader," Room 14, 1432 Broadway.

Robert Cummings, acting as managers' representative, wants the addresses of people of ability in all lines of the profession. He is located at Room 2, 1358 Broadway.

A partner is wanted for a fine theatre in a city of 15,000 population in Pennsylvania, or the present owner will sell or rent. Information can be secured of William B. Allen, Room 404, Lippincott Building, Philadelphia.

William Bonath, who will in future manage Bonath's Opera House, Chicago Heights, Ill., is offering liberal terms to high-grade attractions playing his house. He has some desirable open time.

The Globe Theatrical Company, with offices at 133 Michigan Street, Milwaukee, Wis., make a business of buying, selling and leasing plays. They control the rights to a number of tried plays, many of which have a full line of show paper.

High-class acts of every description are wanted by a large department store in a big city, which is about to install a theatre as an attractive feature. Address "Department Store," care this office.

John Reinhart, who wrote Because She Loved, which is the attraction at the Grand Opera House this week, wants to hear from responsible managers prepared to negotiate the production of his latest melodramas, The Man of Her Choice and The Kidnapped Heiress.

The stock company at the Empire Theatre, Providence, R. I., of which Dot Karroll is the star, recently produced A Titled Outcast, by Howard Wall and John T. McIntyre. The play is reported to have scored a success.

David Rivers offered at Pleasant Hill, Mo., for the benefit of the F. O. Eagles, The Noble Outcast, which was a success.

Murray and Mack are going to appear in a new production next season. Two of their best money makers, Shooting the Shutes and A Night on Broadway, are accordingly placed on the market, and intending purchasers should address Ollie Mack, 6 Fifth Avenue, Asbury Park, N. J.

July 3 and 4 are open to high-class attraction, Oshkosh, Wis.

AT THE THEATRES

Grand Opera House—The Black Mask.

Melodrama in four acts by F. Marriott Watson. Produced June 6, 1904.

Philip Cunningham	George C. Robinson
Walter Blackmore	Carl Eckstrom
Henri Le Noir	Nathaniel Jelenko
Fitz Von Sprinkler	Will R. Dailey
Thomas Bryant	Chauncey L. Southern
Daddy	William Webb
Jem Rudge	Ed F. Nannary
Chicken	Chauncey L. Southern
Mother One Eye	Marguerite Calla
Inspector Forbes	George McMasters
Phillip Le Noir	Edwina Paul
Annette	Kate Blancke
Stella	Marguerite Calla
Nellie Cunningham	May Nannary

Philip Cunningham is a wealthy gentleman, living in retirement, with an only daughter, Nellie, in the very heart of fashionable England. His retirement is so exclusive that any one can come and go as he and she pleases, without ringing or knocking, saying good-by or good-evening. Henri Le Noir enters with Nellie. He has evidently had her out to dinner. Henri is the most gentlemanly of villians and assasins. Walter Blackmore enters. He is a young doctor, in love with Nellie, and Nellie is in love with him. Walter reads a column article in the evening paper (and to the bitter end he reads it) about an elegant, tall, slim gentleman, in a long gray coat, tall hat and black mask, who has been robbing houses in the vicinity of late. Henri inquires, "Who izz dis what you call heem—eh?—Black Mask?" "Why, he might be you!" laughingly replies Walter. "Me? Zir-r-r! Tak' care! You know not dat wiz what you zay!" replies Henri, his beetling brows as black as a couple of thunderclouds. "In Franze we wipe out such inzults wiz blo-o-d!" and he adjusts his cuffs, arranges his evening coat and glares menacingly at Walter, who laughs it off, and all is serene.

Walter tries to borrow some money from the rich and retired gentleman, Cunningham, and the rich and retired tells Walter to go too. There is a war of words. Henri overhears. Walter exits. Old man Cunningham tells the audience that he himself is a villain, as he had robbed Walter's father shortly before his death, and that he is now enjoying Walter's patrimony. Then he puts it on paper, and goes to sleep in his office chair. Enter Daddy and old Mother One Eye. Henri says, "Ssch!" But they don't "Ssch!" They make noise enough to rouse the seventy-seven sleepers in any first-class Bowery lodging house, but they do not wake up the rich and retired. When they are loaded with a booty that might ransom kings, the rich and retired wakes up. Henri in the meantime has read what Mr. Cunningham had written. It proved to be his death warrant, for Henri promptly stabs him, and exits with his minions, saying: "Wiz ziss," holding up paper, "I shall zen haff Nellie and ze fortune!" He will substitute his name for Walter's on the paper. The old man is dying, but he crawls to the window shade, to tell the curious the name of his murderer, and on the shade he prints with his blood-dipped finger: BLACKM—then dies. In comes Walter, and stands over the corpse. In come Henri, Nellie and the servants. Henri cries, pointing to the window shade in the moonlight: "Zee! he haz written zee name off ezze murderer zere!" Then: "B-L-A-C-K-M—means Blackmore! I accuse zat man of zee crime of zee murder!" The curtain falls, regretfully, on this line from the icy lips of Nellie: "Yes, Monsieur Henri, and it may mean—the Black Mask!" Henri gnaws his mustache in a frightful manner as the curtain reluctantly thumps the stage.

Act II is seven years after. Nellie is the wife of Henri, and has a little six-year-old boy, Philip. Enter Walter, and in about two minutes Nellie and Walter are in the closest kind of an embrace. Nellie is about to fly with him from her detested husband, when the voice of her little son makes her realize the tremendous and stupendous step that she was about to take, even though she knows now that Henri, her husband, is the dreaded Black Mask and the murderer of her father. So Walter goes off alone, after a war of words with Henri, telling Henri that if he beats his wife he will beat him. Henri, afraid to beat his wife, horsewhips his little son Philip; Nellie faints, and Henri kidnaps his own son, to make a Raffles of him.

Act III must be seen to be appreciated. It is the retreat of the Black Mask, whose mistress, Stella, lures Nellie to it, where she is drugged, Walter Blackmore, surgeon, is sent for, and told to cut off her lips, in order to save her life. Thus will Henri be revenged on Nellie and Walter. He disguises himself, meets Walter, and points to the reclining Nellie, whose face to the nose is covered with a handkerchief saturated with ether. Ah! Nellie is reviving. Henri takes Walter into another room, to give Stella a chance to double the dose of ether. Enter Fitz and Annette, catch her in the act, drug her, lay her in Nellie's place, cover her face, and exeunt with the unconscious Nellie. Re-enter Walter and Henri, and the operation is deftly performed—in other words, Stella's lips are removed, as Henri throws off his wig and beard and laughs at Walter; when—re-enter Fitz, and jerks the cloth from Stella's face. Henri in a rage as curtain drops.

In Act IV the Black Mask is killed by one of his gang (Jem Rudge), and Walter and Nellie are together at last. The lip cutting incident is used by kind permission of Conan Doyle, the programme said. It is worthy of him.

Nathaniel Jelenko played the Black Mask for all it was worth; but why he should speak in broken English when alone, when his French accent was only assumed to deceive others, was not obvious. George C. Robinson was a solid Philip Cunningham, Carl Eckstrom a handsome, manly Walter Blackmore, Will R. Dailey and Chauncey L. Southern a fair Fitz and Thomas, William Webb a curious Daddy, Ed. F. Nannary an earnest Jem Rudge, Marguerite Calla a most conscientious Mother One Eye, Kate Blancke a nice Annette, Marguerite Calla a capital Stella (she doubled One Eye and Stella in marvelous style) and May Nannary a plump and pleasing Nellie Cunningham. And Edwina Paul must not be forgotten. She was the child of Henri and Nellie. With such a father (if blood tells), she should have been a little devil, but she was just the opposite. She acted like a veteran, was never forthputting, and one of the best child actresses seen by the reviewer since Bijou Heron and Mabel Leonard appeared with Clara Morris at the Union Square Theatre in Miss Multon twenty-five years ago. Next week, Because She Loved.

Fifty-eighth Street—The Singing Girl.

The Proctor Opera company presented The Singing Girl in a manner that was most pleasing. The leading role of Greta was sung by Blanche Adams, who compares most favorably in every way with Alice Nielsen, who originated the role. Miss Adams is pretty and petite, has an excellent voice that she knows how to use. She is head and shoulders above the average prima donna of a Summer opera company, and captivated her audiences completely. Others who did good work were Edward Metcalfe as Duke Rudolph, George Tenny as Count Otto, Robert Lett as Prince Pumpernickel, and Herman Hirshberg as Aufpassen. The chorus did remarkably well, and the scenery was very pretty. The Wedding Day, with Dorothy Morton, is this week's attraction.

West End—Under Two Flags.

Dramatization of Ouida's novel in five acts, by Margaret Mayo. Produced June 6, 1904.

Lord Royallieu	Charles Burrowes
Lady Guenevere	Anna Bennett
Cecil	Thurlow Bergen
Lady Venetia	Alice Chandler
Berkley	Ashley Miller
Sir George	Lincoln Plummer
Baroni	Otto F. Hoffmann
Davis	James Bond
Marks	Martin Ogden
Rake	Frederic L. Power
Bovo	Ralph Theodore
Piepon	H. Bradley Barker
Tete	John Morgan
Louriloo	Frank Singer
Andre	Robert Moran
Matthieu	Philip Carter
Colonel Chateauroy	David Edwinn
Aleene	Grace Farrell
Marshal Brigard	Charles Burrowes
Orderly	Julia Wright
Messenger	Bartley McGovern
Zeliph	Ford McAllister
Chiphat	Morton Selwin
Cigarette	Una Abell-Brinker

On Monday night, June 6, Under Two Flags, a dramatization of Ouida's novel, by Margaret Mayo, was produced at the West End Theatre by the stock company. Una Abell-Brinker was the Cigarette, Blanche Bates' old part, and Thurlow Bergen, the Bertie Cecil, Ouida's imperturbable and just about flawless hero. The book and play are so well known that a description of this stage version would be superfluous. It is delightfully improbable and theatrical. The whole story is based upon Bertie's brother, Berkley, having committeed a forgery, the amount involved being £750. A man in Berkley's position, with a brother who is such a favorite as Bertie, could have got out of that scrape in a jiffy by getting the money, $3,750, and making good; but, no; Bertie had to be a martyr, and shield his brother, and go away with the French army to Africa, and leave his sweetheart, and unconsciously make Cigarette fall in love with him, and—so forth.

Thurlow Bergen was an admirable Bertie Cecil—forceful, quiet and effective. He has a well modulated voice, and knows how to use it. He is, too, well built, and a better actor than more than one star that can be named.

Una Abell-Brinker was a vivacious, nervous, fiery Cigarette. But, somehow, in the great scene in the third act, where she meets Bertie's sweetheart, Lady Venetia—charmingly played by Alice Chandler—she leaves something to be desired, and that something is a thrill. The author has put the thrill there, and Miss Brinker did her part to send it over the footlights, but it never came. However, Miss Brinker rose to the occasion before the play ended.

Alice Chandler—but it has been said that she was charming, just as she was in The Secret of Polichinelle, on the first night of that production, last season, at the Madison Square Theatre. Frederic L. Power was a raucous Rake, Charles Burrowes a fatherly Lord Royallieu, Ashley Miller a neat and gentlemanly Berkely, Anna Bennett a rather too youthful Lady Guenevere, who is a widow; Otto F. Hoffman a cringing enough Baroni, the Jew money lender, and David Edwinn a ferocious Colonel Chateauroy. The others in the cast were adequate, and every actor in the company was dead letter perfect. There was no feeling for lines, and it was a great relief to feel that each actor was master of his and her part. The waits between acts were as long as the acts, and tested the patience of even a friendly audience. This week, Sapho.

People's—The Peddler.

The Peddler, at the People's Theatre, under management of Sullivan, Harris and Woods, last week drew good audiences. Samuel Thornberg was applauded as Abraham Jacobson, the peddler, and his support included Alfred Mayo, Ed. Lawrence, Dave Posner, John Iverson, Louis Hartman, John Morrissey, Richard Brandon, May Noble, Jeanette Alexander, Nina Harrington, and Francis McGrath. The theatre closed for the Summer with this attraction, but will repon on Aug. 1 as a combination house under the management of Sullivan, Harris and Woods.

IN SUMMER PLACES.

John F. Ward and Ida Ward have gone to their Summer home at Speonk, Long Island. Mr. Ward goes with one of Hamlin and Mitchell's companies next season.

Carrie Clarke Ward will spend her Summer at her home in Peak's Island, which she has christened The Ranch, returning to New York early in September.

Adah C. Sherman is confined to her bed by a severely sprained ankle, at the Caillias Cottage, Bergen Beach, where she is spending the Summer.

Harry MacFayden and John Tyrrell are spending the Summer at Maranacook Lake, Me.

Clara Tapsfield closed her season with the Frank E. Long Stock company in Superior, Wis., May 28. Miss Tapsfield has rented a cottage at Point Park, Duluth, Minn., where she will pass the Summer. The island is 7 miles long and only two blocks wide.

Leon M. Hattenbach, who for the last two season has been with the May Hosmer Stock company at the People's Theatre, Chicago, last season as stage director, will spend his Summer vacation at his home in Denver.

Muriel Stone, this season with Berger and O'Neil's Dare Devil Dorothy company, is spending her Summer at her home in Seattle.

Seymour A. Rose, of Isabel Irving's company, is spending the Summer at his home in Chicago.

William Belfort, of David Higgins' company, is to pass the Summer at his home in Dorchester, Mass.

Melvin Hunt, who has just closed as juvenile man with Isabel Irving's company, is at his home, Roxbury, Mass.

Della Pringle is at her home in Knoxville, Ia. Miss Pringle will chaperon a party of twenty young women and men, June 16, to the World's Fair, on the private car, "Della." The trip will be personally conducted by G. Faith Adams.

Bertha Galland went last week to Siasconset, Nantucket Island, where she has a cottage. The Marconi wireless telegraph station has a pole in her back yard.

Isabel Irving returned to New York last week after a season in The Crisis. After spending a few days here she will go to Siasconset, on Nantucket Island, where Miss Irving and her husband, William H. Thompson, have built a cottage in which they will spend the Summer.

Will H. Carlton, who last season played Dick Larrabee in David Harum, and was re-engaged for the coming season, sailed for Europe last Saturday on the *Umbria*. He will return about the first of August.

William H. St. James and wife (Laura Dacre) are summering at Bath Beach, Long Island.

Russell Bassett, his wife and son, Albert A., will be the guests of Annie Ward Tiffany at her cottage at Buzzard's Bay, Mass., for the Summer.

Mary Emerson will spend part of the Summer at Clifton, Mass. Samuel Lewis, her manager, is at Arlington, Mass.

John C. Rice and Mrs. Rice (Sally Cohen) are at their farm at Westbrook, Conn., during the warm spell.

Clarence Montaine, for the past two seasons with Robert Mantell, will spend the Summer in his cottage in the Catskills.

Gus Bruno has moved over to Menlo Park, N. J., to rusticate.

Charles W. Young writes from Mt. Clemens, Mich.: "More than 6,000 visitors and more than 100 prominent actors enjoyed the opening of the season here on June 6. It was a glorious day, and the opening of the New Medea Hotel was the real attraction, and W. J. Daley, its manager, has reserved fifty fine rooms for his many theatrical friends. Six bands from Detroit and all classes of sports greatly amused many poor cripples on canes, crutches and wheel chairs, and the stranger would stand for any kind of a fish story after seeing the many large strings of bass brought in that evening. Among the new arrivals are Perkins Fisher and Mrs Fisher, W. S. Ross, Dan Gracie, John A. Himmelein and Mrs. Himmelein, "Happy Jimmie" Collins, Jack Bould, Nellie Taggart, Charles Livermore, Dorothy Hautman, the Temple Comedy Four, Maude Avery, Kate Lane, Pearl Coleman, Alice Burke, Marie Wilson. William Kibbly and wife, of Uncle Tom fame, came up to look the town over yesterday. To-day they bought a lovely house for $3,900, and to-morrow they will go to Greensburg, Pa., to move their furniture here. Kibbly thinks that's quick work for a Tom man. David Schubert, father of the Schubert Brothers, is here for his annual baths, and he delights in telling his friends that his name on a card will pass them in any theatre in the world. Raymond Finley and Mrs. Finley are expected. Sam Bernard's mother and several other Bernards arrived last evening. No wonder a man like Sam Bernard is successful. If his many admirers could see the attention he pays to his dear old invalid mother, his popularity would soon equal that of Jefferson. James R. Garey has had such great success with his course of baths that he will take twenty-one more before returning to New York to take charge of the stage of the Hudson Theatre for Charles Dickson's new play. The Empire Theatre company are in their second week here and a big hit. Kendall Smith's Lady Minstrels played here last night, and our town papers say it was so bad that it was funny. I am told that the Renfrew Stock company are to be here all next week, but they have no paper up as yet. Walter L. Main's Circus is heavily billed for July 8, and all the troupers here are invited. I have signed with Percy G. Williams to take the part of a soap man again next season with his Deserted at the Altar company.

GOSSIP.

Edward J. Connolly made a notable hit, it is reported, in the part of Sharpe N. Keene, a detective, in Cupid and Company, the new musical comedy, first performed in Scranton, Pa.

After fifty unbroken weeks, the season of Miss Bob White closed last Saturday night at the Park Theatre, Philadelphia. It did the best business of the year at the Park, where it achieved a run of 102 performances, its fourth engagement at this playhouse in as many seasons. It was the second "century run" of Miss Bob White in Philadelphia within three years. Frank Deshon, who was called on at the last performance for a speech, has signed a five years' contract with Manager J. Fred Nirdlinger. Miss Bob White will open its next tour at Atlantic City on Aug. 27.

The Lyric Theatre closed for the season with the performance of Wang last Saturday night. The theatre will remain dark until about September 1. De Wolf Hopper and the Wang company will rest this week and next Monday they will open the regular Summer season at the Manhattan Beach Theatre, being the first of a series of musical comedies to be presented at that resort in June, July and August.

William Raymond Sill has made an arrangements whereby he will be the personal representative of Lew M. Fields in all of Mr. Fields' enterprises, including the Lew Fields Theatre on West Forty-second Street, which is to be opened this Fall under the management of Hamlin, Mitchell and Fields. Mr. Sill is remembered as the critic for several years of the New York *Evening World*, relinquishing that position to become the personal representative of the late Stuart Robson. Last season he was general representative for the firm of Weber and Fields.

Last week it was reported that Manager Gilmore, of the Academy of Music, had entered suit against Heinrich Conried for a nineteen years old judgment for $27. It now turns out that Henry—not Heinrich—Conried was the man against whom Mr. Gilmore obtained the judgment, and that Herr Conried never owed Mr. Gilmore even twenty-seven marks.

The Ogden-Crane School of Opera appeared in Penelope and a selected musical programme at Carnegie Lyceum last Thursday evening. Those appearing in the concert portion of the entertainment were Carrie Mount, Lillian Taylor, William Brandon, Nora Beegle, Madame De Kolbé, William George, Anna Harmon, Nannette Wiloughby, Lillian Brien, John H. Byrnes, Jr., Edsa Mae Stoecker, Elizabeth Steele, Mabel Beadle, Sadie Pounds, and Madame Ogden Crane. The pupils all evinced the results of careful study and able instruction. The solos rendered by Madame De Kolbé, Lillian Taylor, Mabel Beadle, Madame Ogden-Crane, and the "Three Little Maids" song by Misses Willoughby, Brien and Taylor were particularly praiseworthy. The one-act comic opera, Penelope, by Frank C. Walker, proved amusing and was given by Marie Therese Rupperts, Edna Mae Stoecker, Raymond Gould Crane, William Rhodes Brandon and John H. Byrnes, Jr. Hallett Gilberté, the composer, played the accompaniments to a number of his own songs.

SAID TO THE MIRROR.

WILL A. OPPEL: "In THE MIRROR of May 21 your Madison, Wis., correspondent mentioned by mistake that 'several local amateurs' were with the Walton H. Pyre company. None but professional players were with the company, Fola La Follette, leading lady, making her professional debut."

FLORIDA KINGSLEY-HUNTINGTON: "Several of the New York papers announced last week that I was assisting Wright Huntington in a sketch at Proctor's Theatre. I desire to state that I have not appeared with Mr. Huntington since February last, and the announcement that I had rejoined him is incorrect."

WAGENHALS AND KEMPER: "An item published in THE MIRROR last week under the heading of 'Cues' on page 3, relative to Frederick Warde and Miss Kidder, was evidently inspired by a telegraph dispatch from Syracuse published in the New York *Herald*. It is asserted in the item that Mr. Warde is to be Miss Kidder's leading man, an obvious error. The facts of the matter are that Mr. Warde and Miss Kidder are to be jointly starred by this firm during the coming season in Mr. Stange's play, Salambo."

CURRENT AMUSEMENTS

Week ending June 18.

ACADEMY OF MUSIC—Closed.
AERIAL GARDENS—A Little of Everything.
AMERICAN—Closed.
BELASCO—Closed.
BIJOU—Closed.
BROADWAY—The Yankee Consul—17th week—130 to 136 times.
CARNEGIE HALL—Closed.
CASINO—Piff, Paff, Pouff—11th week—85 to 90 times.
CIRCLE—Vaudeville.
CRITERION—William Collier in The Dictator 10th week—82 to 89 times.
DALY'S—Closed.
DEWEY—Closed.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Closed.
FOURTEENTH STREET—Closed.
GARDEN—Closed.
GARRICK—Closed.
GOTHAM—Closed.
GRAND OPERA HOUSE—Because She Loved.
HARLEM OPERA HOUSE—Closed.
HERALD SQUARE—Closed.
HUDSON—Closed.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Closed.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Closed.
LONDON—Closed.
LYCEUM—Closed.
LYRIC—Closed.
MADISON SQUARE—Closed by Mayor, Feb. 4.
MADISON SQUARE GARDEN—Buss Orchestra.
MADISON SQUARE ROOF GARDEN—Closed.
MAJESTIC—Closed.
MANHATTAN—Closed
MENDELSSOHN HALL—Closed.
METROPOLIS—Closed.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Closed.
MINER'S EIGHTH AVENUE—Closed.
MURRAY HILL—Closed.
NEW AMSTERDAM—Closed.
NEW GRAND—Closed.
NEW STAR—Closed.
NEW YORK—The Southerners—4th week—23 to 29 times.
NEW YORK ROOF—Vaudeville.
OLYMPIC—Closed.
ORPHEUM—Closed.
PARADISE ROOF-GARDENS—Vaudeville.
PASTOR'S—Vaudeville.
PEOPLE'S—Closed.
PRINCESS—Closed.
PROCTOR'S FIFTH AVENUE—Fighting Bob.
PROCTOR'S FIFTY-EIGHTH STREET—The Wedding Day.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—Richelieu.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Closed.
TERRACE GARDEN—Closed.
THALIA—Closed.
THIRD AVENUE—Closed.
VAUDEVILLE—Closed.
VICTORIA—Closed.
WALLACK'S—Closed.
WEBER AND FIELDS—Closed
WEST END—Sapho.
WINDSOR—Closed.

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THEATRES AND ROOF-GARDENS.

Keith's Union Square.

The bill includes McIntyre and Heath (second week), Empire City Quartette, the Reed Birds, Rae and Brosche, Mark Sullivan, Brothers Martine, Mr. and Mrs. Harry Thorne and company, Meakin and McCarty, Kelly and Bartell, Francis Le Page, Murphy and Russell, Helen King Russell, the Brittons, and the biograph.

Tony Pastor's.

Lottie Gilson and Billy Hart head the bill, and John and Lillian Hoover are a special attraction. Others are John Mayon and company, J. Francis Dooley, Ed. Mullen, Hayman and Franklin, Hollis and Kenny, Ed and Josie Evans, the Hiltonks, Dolly and William Stanford, Mlle. Neleta and company, Musical Huehn, and the vitagraph.

Proctor's Fifth Avenue.

S. Miller Kent is specially featured in the first New York production of Fighting Bob, a comedy-drama by Edward E. Rose. The supporting company includes H. Dudley Hawley, George Bryant, Albert Roberts, Theodore Gamble, Jessie Izett, Margaret Kenmore, Cecylle Mayer and others. The olio embraces Ben Welch, Bennett and Rich, St. Onge Brothers, Mona Desmond, Spaulding, Charlotte Ravenscroft, Dawson and White, and the kalatechnoscope. W. H. Thompson, in For Love's Sweet Sake, is a special attraction.

Proctor's Twenty-third Street.

Rose Stahl makes her vaudeville debut in The Chorus Lady, written by James Forbes. William Gerald and company in a new comedietta, Joseph Yarrick and his magic kettle (third week), Sully Family, Sisters Delmore, Laura Bennett, Julia Kingsley and Nelson Lewis, Evans and St. John, Thomas Whitbread, Edward Estus, MacGrath Brothers, and the kalatechnoscope make up the bill.

Circle.

Jessie Millward, in A Queen's Messenger and the Champagne Dance from The Silver Slipper, are the features of a bill embracing Holcombe, Curtis and Webb, Flying Rathbuns, Hoey and Lee, Stinson and Merton, Marion Garson, Carlos' dogs, Larkins and Patterson, and the vitagraph.

Hurtig and Seamon's.

The bill includes Mr. and Mrs. Fred Douglas and company, Eunice Clarke Drake, Barry and Halvers, Ford and Wilson, Jean Edwards Eleseman, Warsaw Brothers, Radie Furman, and the Wilsons.

Paradise Gardens.

Pewit, "The Mysterious Face," a European novelty, debuts in America this week. The programme also includes Parsifalia, with Emma Carus and Eleanor Falk, Paul Spadoni, Charles T. Aldrich, Willy Zimmerman, Sisters Gasch, Rice and Prevost, Collins and Hart, the Great Kartelli, Mayme Remington and her "picks," Al. Walz, and the Wintons.

Proctor's 125th Street.

Richelieu is this week's play, presented by the stock company, with Hugh Ford in the title-role, assisted by Adelaide Keim and others. The olio entertainers are Johnson and Wells, Chinese Johnny Williams, Gebest Sisters, O. M. Mitchell, and the kalatechnoscope.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—McIntyre and Heath headed the bill in The Man from Montana, which is more or less of a satire on the gambling habit. In this sketch McIntyre is at his best, and his quaint humor has full play. Edwin Stevens, fresh from his success in Sweet Kitty Bellairs, presented his monologue, A Night Off, in which he meets the vaudevillians on their own ground. He sings songs, tells funny stories, and does a few of T. Nelson Downs' coin tricks. Mr. Stevens goes through his act in an easy, graceful way and holds the attention of the audience from start to finish. Ethel Levey sang a new song, the burden of which was that the craze for ragtime has only just begun, and it pleased immensely, proving that the spectators quite agreed with her. Her other offerings also went well. Bailey and Madison, with their rough and tumble nonsensicalities, brought down the house, as they usually do. Elvira Frencelli and Thomas Lewis had a fine place on the bill and were more than satisfactory in The Ballyhoo, the scene of which is laid near a side-show tent. Mr. Lewis' imitation of a "barker" is very good indeed, and Miss Frencelli's fine voice charmed everybody. The boy who assists them is a clever little chap, and the act as a whole made a decided hit. Edward R. Burton and Corney Brooks presented for the first time in Manhattan their latest act, A Can of Humor. Mr. Burton impersonates a retired pork-packer and Mr. Brooks an impecunious British nobleman. The dialogue is for the most part on the subject of humor, and the lack of a sense of it in the Englishman. The pork-packer's scheme is to put up American jokes in cans, to be sold in England, so that our British cousins can buy them and study them at their leisure. The can idea is introduced frequently, with very good results. The comedians also sing two new songs, "Of Course" and "Charming," both of which are very catchy. Mr. Brooks delivered a recitation called "Dandy Jim," written by Mr. Burton, with a musical accompaniment, that called forth prolonged applause. Mr. Burton's method is somewhat like that of Peter F. Dailey, though he is not nearly so boisterous. A Can of Humor is decidedly amusing and made one of the big hits last week. Conroy and McDonald in A Political Pull succeeded in raising many hearty laughs. Emil Taffray's wonderfully trained dogs did very odd and original tricks. The Three Madcaps, Byrne and West, La Veen and Cross, Barto and Lafferty, Ed and Nettie Masse, and the biograph were also in the bill.

TONY PASTOR'S.—The Manhasset Comedy Four, made up of comedians who can sing, headed the list and scored heavily with an act that gives each member of the quartette a good chance to show what he can do. Frank Mayne and company were a special attraction, appearing in a sketch by Owen Kildare, called The Tipster. The scene is laid in the home of a society girl who is anxious to make some extra money, so that she may attend a swell garden party. She sends for Hickey Dugan, a tipster, who telephones a bet of $100 to a friend, and pays the girl the money she wins as soon as the news comes over the telephone that the horse has won at odds of thirty to one. During their conversation he becomes smitten with the girl, and she jollies him along until she gets the money, and after that the "cold shoulder" is so much in evidence that he leaves her with a few mild reproaches. The sketch is filled with new and original slang, and almost every line made a telling hit with the Pastor patrons. Mr. Mayne was simply perfect as the tipster. In dress, manner and dialect his work could hardly have been improved upon, and he won his laughs in a quiet, easy way that was truly refreshing. Carrie Neilson gave him excellent support as the society girl. J. Bernard Dyllyn, dressed in a loud cowboy costume, sang seven or eight songs that hit the fancy of the audience to a dot. Mr. Dyllyn has had many years of experience in appealing to audiences of various kinds throughout the country, and he knows exactly what sort of material is suitable. His success last week was most pronounced. Belmont and O'Brien pleased immensely in their talking act, Nellie Clancy. Mr. and Mrs Browning presented The Cure, and the laughter was loud and long during their entire act. Mr. Browning is the first comedian to take full advantage of a certain case which is now occupying the attention of the New York courts, in singing the song "Hannah" with a few of the lines changed to fit the situation. The response from the audience was unanimous and hearty in the extreme. John Le Clair, who is one of the cleverest jugglers in vaudeville, did a very neat act that called forth frequent applause. Will Thompson Davis, who takes his work very seriously, made a hit with his Hebrew parodies and imitations. The Barkers, in a fine trapeze act; La Vine and Alma, comedy duo; Adams and White, Mr. and Mrs. Al. G. Belford, Arlington and Delmore, and the vitagraph made up the programme.

CIRCLE.—Charles Hawtrey, supported by Dorothy Hammond and Mona K. Harrison, headed the bill, presenting Time is Money, which repeated the hit it made at the Proctor houses. The Misses Delmore pleased everybody who admires refinement with their very pretty specialty. One of the girls wore a very handsome new gown last week, and the smile of the other is as alluring as ever. Techow's cats went through their remarkable performance and were liberally applauded. Ten Brooke, Lambert and Tenbrooke scored a hit in Professor Schmalz's Academy. Mark Sullivan told his stories and gave his imitations with much success. Raymond and Caverly twisted the English language into several hard knots and were most amusing. The bicycle work of Mosher, Houghton and Mosher was a well-liked feature. Rita Redmond, vocalist; Paul Stephens, balancer, and the moving pictures filled out a good bill.

PROCTOR'S FIFTH AVENUE.—S. Miller Kent was featured in the programme last week as the stock star of the Proctor company, which was seen in The Cowboy and the Lady. The play was well received by large audiences and of Mr. Kent's personal success there can be no question, as he played Teddy North with a dash and breeziness that were very captivating. Lotta Linthicum sustained her reputation by a very clever performance of Mrs. Weston. Loretta Healy was exceedingly charming as Midge. It is one of the best parts she has had this season and she made the most of her opportunities. Stella Mortimer, Frankie Miller, Margaret Kirker, Lillian Buckingham, William Hawley, George Bryant, Benjamin Bradbury, Rapley Holmes, W. D. Market, George Howell, Charles J. Burbridge, Fred Huntley, Harry Walton, George Dixon, Francis Glyndon, J. B. Malcolm, and Leo Hawley did excellent work. The olio had a novelty in the first production here of Just Plain Folks, by the Jerome-Meredith company. The sketch was written by Frances Meredith and is quite interesting. The scene is laid in an old-fashioned sitting-room in a farm house, and the story has to deal with the kindness displayed by an old farmer and his wife to two little waifs. Sidney Jerome as the farmer, Miss Meredith as his wife, and Winnette and Nola St. Claire as the waifs acted the little play very cleverly indeed. Others in the vaudeville list were Spenser Kelly, Matthews and Ashley, St. Claire Sisters, Laura Bennett, Emerson and Stone, Master Coogan, McGrath Brothers, and the kalatechnoscope.

PROCTOR'S TWENTY-THIRD STREET.—William H. Thompson, the well-known character actor, made his vaudeville debut last week in a one-act play called For Love's Sweet Sake, written by Clay M. Greene. There were no women in the cast, but the heart interest is in the play in spite of that fact. Sandford Morgan, an old banker, has just returned from a long trip and meets his son, whom he has not seen for three years. In the course of their conversation the father learns that his son has become involved in some financial difficulties that threaten to besmirch the family honor. The old man decides that suicide for both is the best way out of the difficulty, but his hand is stayed by the son, just as he is about to send a bullet into his head. The boy then tells a long story, in which it is shown that the man who involved him in his difficulties had married the only girl he had ever loved, and that for her sake he is willing to make any sacrifice. The old man is touched by the story and the curtain falls on a scene in which father and son are locked in each other's arms. It is a simply told tale of a sacrifice made for love, and while it does not depart from the beaten track, it is mildly interesting. Mr. Thompson played with his accustomed skill as the father, and put a depth of feeling into his part that moved the audience perceptibly. He was assisted by Richard R. Neill as the son, Harry Lillford as a butler, and Nicholas Carroll as a messenger boy. Wright Huntington and company presented A Stand Off, in which Mr. Huntington has a chance to shine in a part that fits him very well indeed. The story concerns two chums, one of whom is engaged to a girl and is forced to leave her for some time. His friend promises to look after her, and he does it so well that he falls in love with her himself. When the other man comes back there is a stormy scene, but the matter is finally cleared up when it is found that the traveler has not been faithful to the girl he left behind, and has been married for a month. At the fall of the curtain everybody is satisfied, and it is to be presumed that they all live happily ever after. The piece is cleverly constructed and held the interest of the audience firmly. The Magic Kettle, with Joseph Yarrick as demonstrator of its wonderful possibilities, was seen for a second week and again aroused the curiosity of the spectators to a high pitch. There is nothing like it in vaudeville, and it keeps an audience guessing all the time. Theodore Westman and Lily Wren made their reappearance in vaudeville after a long absence and scored a decided hit in their very pretty rural sketch, In Hayin' Time. Ben Welch kept the house in roars with his Hebrew monologue and parodies. He compares favorably with any comedian in his line of work. The St. Onge Brothers, in a smart cycle act; Bennett and Rich, who were amusing in The German Recruit; Irving Jones, the coon shouter; Clarke and Temple, Malcolm Shackleford, Smith and Baker, Walter Daniels, Charlotte Ravenscroft, and the kalatechnoscope were also on hand.

PARADISE GARDENS.—The season at the Paradise Gardens, which cover the roofs of the Victoria and Belasco theatres, began last week, with a bill that is as good in many ways as any Mr. Hammerstein has ever presented. The feature of the bill was the first production on any stage of Parsifalia, the book, music and lyrics of which are by Mr. Hammerstein himself. He calls it a musical "Parsiflage," and this harmless little pun describes it as well as many words could do. It is not a burlesque on Parsifal, as might be supposed from the title, but a jolly little travesty on the methods of Herr Conried, who produced Parsifal without the consent of Frau Wagner. The Goddess Musica appears during the rehearsals of the opera and thwarts Mr. Conried's designs by the introduction of irrelevent, but amusing, specialties. The plot is of no consequence, but Mr. Hammerstein has made up for that by the introduction of two novelties of the sort that he used to invent for his Olympia when it was in its heyday. These are ballets, one showing an ingeniously dressed lot of acrobatic girls, who go through stunts that look extraordinary, and the other is a drill of fire lads and lassies, that took the house by storm. The songs composed by Mr. Hammerstein are tuneful and easy to whistle. They are called "When You Said Yes," "The Squirrel," "Bridgetta," "Lizzie O'Connor, the Great Prima Donna," and "Leap Year in Midnight Town." Honors in the cast were about evenly divided between Emma Carus and Eleanor Falk. Miss Carus' fine voice and Miss Falk's nimble feet make a combination that would be hard to beat. Willy Zimmerman, a noted European performer, made his American debut during the action of Parsifalia. His specialty consists of the impersonation of eminent composers, and his work is of a very superior order. He brought down the house with a carefully studied "take-off" of Mr. Hammerstein, whom he had evidently watched at rehearsals. Zimmerman can write home that New York is a fine place, after the ovations he received last week. The Sisters Gasch were also seen in this part of the entertainment, and their splendid acrobatic specialty was applauded incessantly. The sensational hit of the programme was made by the peerless juggler, Paul Spadoni, and it must have done his heart good to hear the volume of approval that followed his cannon ball catching feats. He is a most remarkable performer, and Mr. Hammerstein was very wise in securing him as one of his chief attractions. He introduced for the first time here the sensational feat of catching a heavy cannon on his shoulders, and it created a furore. Charles T. Aldrich scored heavily in his comedy juggling and other whimsicalities, in which he is inimitable. Young and De Voie, who dance by note, fell into popular favor from the start, and their extremely clever steps were watched with the greatest interest. They deserve unstinted praise and should easily remain all Summer as a big feature of the bill. Collins and Hart scored with their comedy acrobatics, as usual, and their very funny finish won many laughs. The Sunny South Plantation Colored Boys' Band, made up of thirty black youngsters, fresh from Charleston, made their New York debut and played for all they were worth. Rice and Prevost in their fine comedy acrobatic specialty were a big hit, and the efforts of the Great Kartelli, wire artist, and Al. Walz were very pleasing. The Gardens are more attractive than ever, and the indication are that Mr. Hammerstein will enjoy great prosperity during the hot months, as the resort was crowded, even on the cool, wet nights last week.

PROCTOR'S 125TH STREET.—William H. Thompson in For Love's Sweet Sake was a special feature here as well as at the Twenty-third Street house. His performance is reviewed elsewhere. The stock company was seen to advantage in Needles and Pins, and the work of Adelaide Keim, Edwin Fowler, W. J. Butler, Wallace Erskine, Margaret Fitzpatrick, Mrs. Deshon, Cecylle Mayer, Julian Reed, Harry Webster, and others met with warm approval. The olio was headed by Mason and Frances, who presented a very bright comedy skit called An Old Man's Darling. Both players are clever, and their efforts won plenty of applause. William Rowe, Claudius and Corbin, Hastings and Finn, and the kalatechnoscope were well received.

AERIAL GARDENS.—The Aerial Gardens, on the roof of the New Amsterdam Theatre, were opened last week. The auditorium is almost an exact duplicate of Hurtig and Seamon's Music Hall in Harlem, consisting of an orchestra floor with an upper tier of boxes, suspended by iron braces from the ceiling. It is roofed in and closed on the sides and back by windows, and resembles an ordinary Winter theatre, except perhaps that there is a little more ventilation than usual. The decorations are in shrimp pink and white, and the effect is not at all restful on a hot night. Back of the stage is a promenade, consisting of a few paths, with growing plants here and there, and tables at which refreshments are served. No sitting room is provided for those who do not buy drinks, and if a spectator wishes to rest himself on a chair he must necessarily do business with one of the numerous waiters, whose movements are carefully looked after by the very energetic boss of the liquid privilege, who seemed to be everywhere at once, seeing that the bar was kept busy. From an architectural point of view the auditorium is badly constructed, as there are many seats in the upper tier from which the stage cannot be seen to any advantage. The entertainment offered is called A Little of Everything. "Hash" would have been a shorter title and would have covered the ground with less expense for printer's ink. It is a jumble in three acts, thrown together by John J. McNally, who certainly did not spend more than two hours on the job. There are twenty-one musical numbers, with which Mr. McNally had nothing to do, and all he had to put in was a little dialogue to fill up the gaps between the songs. Here are a few samples of his humor: "Isn't my dress grand? It ought to be; I bought it in Grand Street." "Why didn't you take off your hat when you met me on Broadway yesterday?" "It's the fashion now in New York to keep the 'lid' on." "I thought she had a baker backing her show?" "She had, but he didn't have dough enough; now she has a cigar maker, he has more to back her." There were many people from out of town in the audience, but even they refused to smile at sallies of this kind, and the laughs were few and far between. The piece is divided into three acts, so that the spectators may visit the "gardens" twice during the evening and make work for the waiters. A minstrel entertainment in which men and women appear in black and white face is the feature of the second act. It was in this scene that most of the deadly riddles were used. The feature of the production is "The Evolution of Rag-Time," a series of pretty stage pictures, written and composed by Cole and Johnson. The chorus girls showed the effects of good drilling by Herbert Gresham and Ned Wayburn. Fay Templeton and Peter F. Dailey had the leading roles, and they struggled bravely to interest the audience. Miss Templeton's best effort was a song called "Fishing," by Cole and Johnson, and she also did a specialty in the minstrel scene that was well received. Mr. Dailey sang a song called "You Can't Do Any Business if You Haven't Got a Band," written especially for him by George M. Cohan. Leila McIntyre was as usual very "cute" and attractive in a child part, and scored a fair hit with a song called "Just a Little Ever-Loving Girl," by Bryan and Mullen. "A Little Bit of Blarney," by Heelan and Helf, and "The Pretty Little Squaw from Utah," by Cole and Johnson, are fairly catchy, though there is not one song in the whole piece that is at all likely to set the town humming. John Sparks as an Irishman, George Schiller as a "rube," Harry Kelly as himself, and Allen Ramsay, Charles Hessong, Frank Coomes, Franklin Baily, Sabel Johnson, Susie Fisher, Charlotte Leslay, and Elphye Snowden in nondescript parts, flitted on and off at odd times. Miss Fisher had the stage all to herself while the scenery was being changed, and regaled the audience with "The Maid of the Mill," which is not startlingly new. Sabel Johnson's well trained voice was heard to advantage in a song called "Turn Those Eyes Away," by Frederick Solomon, who directed the orchestra quite cleverly.

HURTIG AND SEAMON'S.—Winona Shannon made her vaudeville debut, assisted by Hurlbert Footner, in a sketch called His Long Lost Child. The playlet is well written, and affords Miss Shannon a splendid opportunity for the display of her acknowledged talents. It was well played by her and Mr. Footner, and held the attention of the audience from beginning to end. Jack Mason's Society Bells introduced several new songs, and the bright act made one of the hits of the season. Reynolds and Kiernan, Grace Gardner, Russell and Buckley, Charles Ernest, Fraser Trio, Ford Brothers, and the vitagraph made up an excellent bill.

ED. LATELL.

The Burlesque Houses.

DEWEY.—Miner's Bohemian Burlesquers played a successful return engagement here last week, and the cool weather caused large crowds to assemble at almost every performance. Vinnie Henshaw was, as usual, the life of the entertainment, and was warmly applauded. Others who scored were Andy Gardner, Louise Auber, and Frank Wakefield. The house closed on June 11, and will reopen Aug. 13, with The Gay Masqueraders.

GOTHAM.—The season closed here last week with Wine, Woman and Song. The company made a good impression and excellent business was the rule. The house will reopen in August with the same line of attractions as have appeared during the past season.

EDWIN LATELL.

THE MIRROR presents this week an excellent caricature of Edwin Latell drawn by his fellow-player, George W. Day. The picture shows Mr. Latell as he appears in his musical monologue, which is somewhat different from anything else in vaudeville. It is an act that appeals, whether it is presented from the top of a dry-goods box or within the walls of a palace, as it combines those two pleasing elements, good music and good humor, in just the right proportions. Mr. Latell's appearances have covered a wide range of territory, extending from the Alhambra Music Hall in London to the Orpheum Theatre in San Francisco. He is at present visiting his mother in California, where he will rest for the Summer before starting his next season, which, by the way, is booked almost solid. Mr. Latell is a great favorite with vaudeville audiences, but he is especially proud of his record as an entertainer at clubs and at the private houses of those who belong to the "upper ten." The following are a few of the notable private dates he has filled during the past few years: Officers of Prince Henry's yacht *Hohenzollern*, Company C, Seventh Regiment, Deutscher Verein, Mrs. J. Rothschild, James L. Breese, New York Club, Seventh Regiment Veteran Club, Louis Heidelbach, Colonial Club (three times), West Side Republican Club, Jesse C. Bennett, German Liederkranz Society, Mrs. Charles T. Barney (twice), and M. C. D. Borden, all in New York city, and the Seaside Club, Bridgeport, Conn.; Holker Abbott, Boston, Mass. (special engagement for one night), Mrs. Oliver H. P. Belmont, Newport, R. I.; Union League, Unity, and Lincoln clubs, Brooklyn; Montclair Club, Montclair, N. J. (twice), Mrs. Potter Palmer, Chicago, and innumerable others.

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VAUDEVILLE IN LONDON.

THE MIRROR BUREAU,
TRAFALGAR [illegible], GREEN STREET, LEICESTER SQUARE,
LONDON, W. C., June 4, 1904.

The topical dramatic incident, as the programme styles it, is Siberia, and the revival is appropriate to the feeling of the moment, illustrations in an entertaining manner to the Hippodrome audiences the difficulties which beset travellers in Russia. The scenes depict a café in a Siberian military town, where the cordon of soldiers and convicts are resting on their route to the mines. The story swings on an escape of the convicts and the chase after them in sledges on the road to the mines, and, lastly, over the frozen river, where the Hipprodrome's famous steed of plunging horses create excitement by dashing into the much-used Hippodrome tank and dragging the occupants of the sledge in with them. The finale is not quite so tragic, as for the moment it appears when one realizes that on reaching the other side a happy reunion with love and liberty is their just reward. The setting was true to nature, the appearance of the icy scenery causing quite a chill throughout the house, but which was quickly dispersed by warm and enthusiastic applause. After a successful tour in the provinces, Paulinetti and Piquo are back at the Hippodrome with an original idea for a horizontal bar act, with an introduction of comedy not too grotesque, though agreeable. Paulinetti proves himself a master gymnast on the bar, working with grace and ease. His partner entertains with his comical agility, finishing ludicrously with the invisible wire trick. The two work well together, being heartily appreciated. The Three Andersen Sisters perform their leg balancing feats in nicely arranged surroundings, working uniformly and with precision. Their turn was pleasing to the eye and caught on. I well remember Caicedo, the high-wire walker, in America, making a big hit, and I was pleased to see a duplicate of that success as firmly established at the Hippodrome. His surety on the wire seems obvious from the grace he displays on it, and combined with skill he performs some clever feats. Particularly worthy of mention is his agility on the wire, while wearing top boots with what appeared to be most aggravating high heels and big Mexican spurs. To him they were no hindrance; in fact, he even employed their jingle in rhythm with the time of the music. His success was emphatic. The Caledonian Boys Orchestra was well conducted, and contained some clever instrumentalists for their age.

At the Oxford, their first appearance in England since their Australian trip, are Clark and Hamilton, a musical comedy duo, who were well received on the strength of their past reputation, and they, if anything, improved that now. The improvement must be due to an addition of talent as they have not varied their act. They work on American principles evidently studied by Clark in the States and worked to every advantage here. London music halls seem to have an abundance of Arabian tumblers, hardly a theatre not providing this particular form of entertainment. The troupe at the Oxford, known as the Abdullah Arabs, are good acrobats, but their number seemed crowded on the stage when tumbling in their wonderful manner, though their grouping into human pyramids and the like created greater effects. Nelson's Newsboys Quintette are scoring with their vocal efforts, the colored boy going through. Harry Pleon surprised me immensely with the talent he exhibited in impersonating several well-known actors and vaudeville artists, some of them to perfection. His performance was an improvement from what I can remember of him in the States, when he played but one night at Weber and Fields', and he is to be complimented upon it. Florence Esdarle is a charming operatic vocalist, and would be even more so if she toned down her facial expressions, as they take away from her good looks. Vesta Victoria, described as a comedienne, has quite a popularity with the masses on this side, though her songs do not give her much opportunity for showing originality.

The Empire Theatre is taking a change in its programme by introducing a real circus act, which if it had not been a superior one would undoubtedly have failed as an entertainment to its patrons. The turn is known as the Althoff-Hermann and Louise, and they do some clever tricks on horseback, changing from evening dress to the costumes of the jockey. The Four Nigtons, who have recently appeared in America, are back at the Empire, and have divided their act into two scenes, the first depicting statuary in white marble, the second feats in physical culture on the rings and horizontal bar. In their special line of work they excel, working with great ease and skill, and they were well applauded. A really wonderful turn, which would go very well in the States, is given by the Urbani Team, man and boy, and though the youngster looks not more than ten years old, he displays a strength in his arms which is phenomenal. Their act is unique and very interesting, because of its simpleness and great ability shown. The Empire management have to be complimented at the forethought in making the theatre look nicely cool and summery by adorning the seats with a pretty light blue covering. I might mention that the Hippodrome is also very refreshing in the extravagant seat-coverings of white.

At the Euston Harry Lander tops the bill, and from what I understand is booked in England for eight years, which seems rather a record length of time for any turn to book ahead.

A colored woman, Cassie Walmer, dances on sand very neatly, but her patter to the audience is colorless. Next week at that hall there are quite a number of American turns, including Terry and Lambert and Conway and Leland.

The Palace Theatre opens next week's bill with a big attraction in La Belle Tortajada. I am glad to say that Charles Morton is back again at his managerial post. Although somewhat overworked the rumors of his sickness were rather exaggerated.

Philip H. Thurber's little son, Master Philip M. Thurber, is to play the part of Gabe in Jim Bludso, also Davey Preston in The Deserted Bride with the Thurber and Nasher company in America. The boy is being coached over here in these parts by an eminent actor, and there is not the slightest doubt about him playing these parts very well, as he has exceptional initiative powers and an excellent delivery for a child of his age—not quite ten years old. Mr. Thurber has engaged Mlle. Pepita Delara, a dainty little French singer, who is at present filling an engagement at the Olympia in Paris. She should be a valuable addition to his company. The special paper for the Thurber and Nasher company is a work of art, judging from the specimens Mr. Thurber has shown me.

Cook, of Cook and Rothert, had an adventure this week at a hotel bar in the vicinity of Leicester Square, being set on by a gang of roughs in broad daylight. Their aim was for his diamond breastpin while his was for their noses, and I am pleased to say he got there first.

Eveleen Greenall, a music hall artist, obtained £250 damages in the Liverpool Court against David Marion for breach of promise. The wedding was arranged, the lady in question attending the registry office by appointment, but Marion failed to appear.

Mudge and Morton open on the Barresford tour at the Glasgow Pavilion next week. Newhouse and Ward are appearing in the same city, after Ward's recovery from a four months' illness.

O'Brien and Buckley and Griffin and Dubois sailed to-day for the States.

Homer B. Mason and Margaret Keeler, who are to open at Hull on June 13 with their skit Hooked by Crook, are enjoying London sights.

Nordini, who the press has proclaimed to be an imitator of a well-known "handcuff king," has put forth a protest that his act is entirely original, and that he never did proclaim himself to be a "handcuff king." In the next letter I hope to give more details as to the value of his protest.

I am sorry to say that Lil Hawthorne is far from well, and has been obliged to cancel her present contracts.

From information gathered, I understand that the directors of the Palace Theatre have just acquired an extensive building site near the Horseshoe Hotel and Oxford Street, and have practically completed arrangements for the erection thereon of a new music hall almost double the size of the Palace. The new place of amusement, which will have seating capacity for about four thousand people, will be ready by next March, and will be carried on by the same management as that which so successfully controls the popular Palace.

REVONOC.

VAUDEVILLE IN BROOKLYN.

The Idol's Eye was the offering last week at the Orpheum. It proved quite a success as a drawing card and met with hearty approval on its merit. The scenic equipment, costumes, etc., were fully as picturesque as of old, and the book and music were heralded as having been brought "up to date." The "up to date" lines must have been dug from the Interior of the Ruby Temple, during the second act, where they had lain unmolested for ages. The music was better; the real hit an interpolated song, "Seminole." This latter proved quite as dainty and catchy an Indian song as we have ever heard. Fred Frear as Abel Conn fully justified his reputation and won new laurels as a unique comedian. Norma Kopp was the real favorite and won the hearts of all the moment she stepped before the footlights. There is a "roguishness" about Miss Kopp's "work" that compels comment, and coupled with a musical voice and a dainty figure, makes a combination irresistable. Sabery D'Orsell assumed the role of Maraquita and was highly successful in winning favor. May Emory and Helen Rockfeller both deserve praise for their pleasing efforts. Grafton G. Baker did not come up to the standard required by the role of Ned Winner. Albert Wilder made out fairly well as the hot headed Cuban, Tobasco. One would never suspect his character was Cuban but for the clothes he wore and an occasional "Caramba." The same might be said of William H. West and his Stotch dialect. "Hoot mon," carries conviction, but not sufficient to create even a travesty Scotchman. This week, The Singing Girl.

Manager Watson offers another pleasing bill at the Cozy Corner this week. A High Old Time is the burlesque, and the vaudeville turns comprise Frey and Fields, Goldsmith and Hoppe, and Ned Bennett.

At Henderson's, Coney Island, this week Karsey's myrophone, Sparrow, and the Majestic Musical Four head the bill. Others are Keeley Brothers and Belmont, Hodges and Lauchmere, Bates Musical Trio, Three Mareenos, De Voe Sisters, Robbins and Trennamin, Valveno Brothers, Hayes and Wynne, Meyers and Rosa, Theo and Camille, Bert Baker, May Curtis, Charlotte Coote, and Lillie Held. Business is steadily increasing, and the music hall and restaurant have already the reputation of being the finest on the "island."

Brighton Beach Music Hall has its inauguration June 11. Emmett De Voy and company, Willis Brothers, Walter C. Kelly, Daisy Dumont, Les Dumonds, Virginia Hastings, De Onzo Brothers, and Wincherman's bears and monkeys.

Dreamland and Luna Park are doing a large business and occasion the demand of more vaudeville acts than ever before.

VION OPENS NEW AGENCY.

Joseph F. Vion, who was one of the pioneer agents in vaudeville, when that form of amusement began to climb to its present high level, has decided to branch out into an entirely different business. He will still be an agent, and will look after the interests of the vaudeville performers as well as those of any other patrons that may come his way. He has opened a real estate office in the Smith Building at Third Avenue and 148th Street, in the Bronx, and has already on his books several very desirable pieces of property in that Borough, as well as in the adjoining suburban sections. During his career as a vaudeville agent, Mr. Vion was noted for his conscientious attention to the interests of his clients, and there are any number of vaudeville stars who are now drawing princely salaries who were "discovered" by him, and by dint of his hard work and clever method of booming placed in the positions they hold to-day. As the vaudeville folks are gradually developing the virtue of thrift, and as New York real estate is always a fine investment, Mr. Vion hopes to do a considerable amount of business with headliners who wish to put their money in property that will be good to look at when the inevitable "rainy day" comes to those who are at present in the full flush of their success on the boards. Mr. Vion is now ready to meet his old friends, and to give them confidential advice on investments in realty, and they will find him taking the same interest in their welfare as he did in the old days when he kept them well booked up at fine salaries.

JOHN T. KELLY BACK IN VAUDEVILLE.

John T. Kelly, the well-known Irish comedian, who for the past eight years has been a member of the all-star stock company at Weber and Fields' Music Hall in New York, has refused a large number of very tempting offers from managers of musical comedy for next season, as he has made up his mind to return to his first love, the vaudeville stage. He will organize a little company and present several sketches in which his quaint personality will have full scope. He has already booked sixteen weeks for next season at a very large salary, and judging by the way the news of his reappearance in vaudeville has been received, he will have no difficulty in filling his date book for the entire season.

FINE ELECTRICAL EFFECTS.

Visitors to Coney Island this Summer have been astonished at many of the electrical effects shown in the various big entertainments. For many of the best ones the Universal Electric Stage Lighting Company, of which Kliegl Brothers are the proprietors, is responsible. This company installed all the effects at the Galveston Flood, including the very realistic rush of water, which is really remarkable. The equipment and effects at the Fall of Pompeii, the eruption of the volcano, rain of ashes, water ripple, lighting of houses and other things, and the effects for Our Boys in Blue, both of which attractions are among the big features in Dreamland, were also installed by this company.

HERRMANN AT MANHATTAN BEACH.

Herrmann the Great has been engaged for the entire Summer at Manhattan Beach. He will appear every afternoon during the season, beginning June 18, and will also furnish the Sunday evening entertainments. There will be a change of bill every week, and special features will be introduced that will be especially pleasing for women and children. The performances will be under the management of Edward Thurnaer.

EVA TANGUAY'S ILLNESS.

Eva Tanguay is ill at her home in Holyoke, Mass. She had been engaged to open last Monday at the Paradise Gardens in this city for four weeks, but was forced to cancel that as well as many other engagements. When Miss Tanguay arrived at her home she was on the verge of nervous prostration, but under the care of her relatives she is slowly regaining her strength.

JULIAN ROSE TO STAR.

Julian Rose will be starred next season in a play by Theodore Kremer, which will be given a big scenic production by A. H. Woods, formerly of Sullivan, Harris and Woods. Mr. Rose has booked the entire Summer in vaudeville, playing the Orpheum circuit and other dates, and will return to New York in September to attend rehearsals.

I write SKETCHES for Vaudeville work.
Generally have one or two on hand.
M. H. LINDEMAN, P. O. Box 344, Brooklyn, N. Y.

VAUDEVILLE. VAUDEVILLE.

JOSEPH F. VION
GIVES NOTICE

To his friends and former clients in the theatrical profession that, having retired from this branch of occupation and taken up the

REAL ESTATE

business, he solicits their patronage as Broker, Adviser and Agent whenever they contemplate investing in realty in New York or in any part of the country. He takes this method of assuring them that their interests, if placed in his hands, will receive the same careful and conscientious attention that was given to them during earlier business associations.

FOR SALE.

PROPERTIES AND DESCRIPTION.	SIZE.	PRICE.
3 Lots	75 x 100	$ 350
1 Lot on Trolley near Morris Park Track	27 x	1,000
2 Lots near Morris Park Track	50 x 145	1,400
1 Lot near So. Boulevard, Bedford Park	20 x 111	2,000
1 Family House near Prospect Ave. Subway Station	16 2/3 x 76	4,250
1 Lot on East 149th Street, near Subway Station	33 x 86	4,750
2 Family House near Boston Ave	25 x 108	6,000
2 Family House on Morris Ave	23 x 70	6,500
12 Room House, brick, near Subway Station	18 x 100	7,500
3 Family House near L Station		7,750
Plot on 149th Street, near L and Subway Station	47 x 100	25,000
Plot on Westchester Ave. 1 block Subway Station	213 x 99	50,000
Plot, entire block, 24 lots, 4 cars, 1 block Subway Station		110,000
2 Family House near Crotona Park and L Station	23 x 100	9,000
12 Room Brick House near 167th Street	18 x 100	9,000
3 Family Frame near L and Subway Station	25 x 100	8,500

TO LET.

To rent for Summer, fully furnished house, stable and carriage house, Chester Hill, Mount Vernon. Per month $125.00.

JOS. F. VION, Smith Building, 148th St. and 3rd Ave.,
Telephone 806 Melrose. Bronx, New York City.

John T. Kelly
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IN ONE CONTINUOUS HALF HOUR LAUGH.
A VAUDEVILLE NOVELTY AT LAST.
For open time etc., permanent address,
80 Whitney Ave., Elmhurst, L. I., New York.

LOUISE SYLVESTER
THE MAID O'DUNDEE
"A novel and interesting act on any bill."
"Worthy to be featured in any first class house."
"A most refined and entertaining artist."
THIS WEEK AT MONROE PARK, TORONTO
Some open time in July. Now booking for next season. Address all Agents or J. S. Maher, 1267 B'way

Tom Brown and Nevarro
The Eccentric Chinese Impersonators, offering
"A CHINESE COURTSHIP."
Touring Europe. Address DRAMATIC MIRROR.

"THE MAN FROM IRELAND."
WM. CAHILL
Booked by Wm. Morris and Jo Paige Smith.

CHARLES HORWITZ
(Of HORWITZ & BOWERS),
Author of the Most Successful Sketches and Monologues in Vaudeville.
Now being played by Le Roy and Clayton, Monroe, Mack and Lawrence, Howard and Bland, Gracie Emmett and Co., Mr. and Mrs. Gene Hughes, Kine and Gotthold, Baker and Lyn, Nelson and Milledge, Mack and Elliott, Fred and Bess Lucier and others. New sketches recently completed for Russell Bros., Nichols Sisters, and others
For terms on Plays, Sketches and Monologues, address
Care JOS. W. STERN CO. CHARLES HORWITZ, 34 East 21st St., N. Y.

"Those Mysterious Fellows,"
Latimore AND Leigh
The press of Dayton, O., says: "The cabinet mystery, done by Latimore and Leigh, creates more talk and discussion than any magical feat ever shown in Dayton, even by magicians of national reputation."—*Press*, Dayton, O., June 3, 1904.
Week June 12, Reeves Park, Fostoria, O.; week June 20, C. H. O., Chicago, Ill.
WEEK JULY 3, OPEN.

JOE
MYRA
BUSTER KEATON
As little as you are,
As big as you get,
Bear in mind always
Your pa's with you, yet.
(*Frank, of the Four Miltons.*)
Going to enlarge the troupe next season. Extensive preparations now under way. Opening at Auburn, Me., June 13, Lake Grove Park, for J. W. Gorman

GILLIHAN and MURRAY
All this month at Electric Park, K. C., Mo., with the Orpheum Circuit to follow. Open at 'Frisco, July 3; Los Angeles to follow
"On the Way."
Two little boys stood on the deck,
Fixing up riddles by the peck,
To spring at the Palace in London, 'tis true.
We will try to make good without Red White and Blue.

VAUDEVILLE SKETCHES!
If you want something entirely different, get an entirely different party to write it.
The novelties for the coming season are being supplied by
M. TAYLOR MIDDLETON
I have already signed contracts with four prominent vaudeville performers who will play my sketches.
I have a few good ones nearly ready, but prefer to write them to order to suit your talents.
Will re-write and "inject jinger" into your old act if you wish.
References.
M. T. MIDDLETON, 8899 Bay 15th St., Bath Beach, L. I.

VAUDEVILLE JOTTINGS.

Sydney Grant sailed for Europe on the "Deutschland" on Thursday last. He made up his mind to take the trip late on Wednesday evening and lost no time in making his preparations. He will return early in the Fall to fill his engagements, which cover almost the entire season.

Harry and Flora Blake topped the bill at Barnard's Theatre, Chatham, Eng., week of May 23, presenting Hiawatha, with special scenery.

Gulembo Brothers have signed with the Frederick H. Wilson co. for the coming season, opening Aug. 8 at Elkhart, Ind.

Harry Williams and Ethel Mayer are now in their fourth week on the Crystal circuit through Colorado, playing comedy sketches, and are meeting with success. They are booked solid for the Summer.

"Louise Henry," better known as the "Sal Skinner Gal," was granted an absolute divorce from Joseph King, at her home in Winchester, Va., May 16.

M. B. Leavitt write from Manila that his Troubadours, including the Zancigs, are meeting with success in the Philippines.

Edgar Bixley, the comedian, and Evaline Carrette were married on June 1 at 261 West Forthy-second Street, New York.

Ferguson and Mack have closed a very successful season in vaudeville, having played all the leading circuits of the country. They will play a few parks this Summer, and will remain in vaudeville next season.

John G. and Alice McDowell closed a successful engagement June 11 over the Kohl and Castle circuit. They will rest week of June 12 at their home in Detroit, Mich.

Jack Mason has under way two new vaudeville novelties which he claims will be on a par with, if not better than, The Society Belles. He has had several offers lately to go West, and has had a particularly tempting offer from the management of Fischer's in San Francisco.

M. Piwitt and his "Mysterious Face" arrived in New York last week too late to appear at the opening of Paradise Gardens. The attraction was added to the bill last evening.

The burlesque on The Two Orphans which was in A Little of Everything at the Aerial Gardens on the opening night was cut out on Tuesday.

Mr. and Mrs. Gene Hughes will remain a few weeks longer in this country, sailing for England in July, to resume their engagements in London and the provinces, where they are booked for two years.

P. C. Armstrong sailed on the "Minnehaha" last Saturday for London, in the interests of the Vassar Girls. Jo Paige Smith was a passenger on the same steamer.

Ed Groh, Minnie Fielding, and Harry E. Mack are appearing in the sketch Auntie's Visit, and scored handsomely at Poli's, Waterbury, last week. They play Poli's, Hartford, this week.

Harry and Sadie Fields have closed a successful season with The Bowery After Dark and were at the Holliday Street Theatre, Baltimore, last week with The Road to Ruin, playing their original parts. They will play a few Summer engagements, commencing June 20 at Tony Pastor's.

Cubitt's musical melange, The College Maidens and the Man, introducing six girls and a singing and dancing comedian, is in active rehearsal with a view to speedy production in vaudeville. Joseph C. Farrell, the author of all the songs used, and Charles Kohlman, the composer of several of the musical numbers, are especially interested in making a success of the act and daily attend rehearsals, while Pat Rooney is devoting his time putting on new and eccentric dances.

Mrs. Harry Hayward, who was called to her home at Wichita, Kan., June 1 on account of her sister's illness, joined her husband at Sam Reeves' Park, Fostoria, O., June 12. They have the Keith circuit, Pastor's and other work booked ahead.

Adele Purvis Onri opened a season of fifty-two weeks on June 6 at Athletic Park, Buffalo, and is this week at Cascade Park, New Castle, Pa. She will close her park season at the end of August and will begin her Winter dates at Hurtig and Seamon's on Sept. 1.

Diavolo, the "looper," known in private life as John Rael, fell from a trolley car on May 25, and has begun suit for $5,000 damages against the railway company.

Harry Thomson was honored during his engagement at Hurtig and Seamon's recently by the presence of several theatre parties made up of fellow members of the various lodges to which he belongs.

James A. Dakin writes that the season at his Olympia Park, Chattanooga, Tenn., has opened very auspiciously. Lou H. Wheeler was tendered a birthday party by Mr. Dakin on May 30, which was largely attended. Mr. Wheeler received several handsome presents.

Lake View Park, Sheboygan, Wis., is a recent addition to the list of Summer resorts.

Norman, the "Frog-Man," after closing a six weeks' season in Texas, took a rest of two weeks on his brother's ranch in Western Texas and opened on the Melville Circuit at Fostoria, O., on June 5, with Dayton, Springfield and Cincinnati to follow. He has a series of street fair dates during the Summer in Missouri and Iowa.

Millard Brothers, cycle experts, were featured at Midway Park, Cambridge, O., week of June 6. Week of June 13 they are at the Farm, Zanesville, O., and will head the bill the following week at the Casino, Kalamazoo.

The Phelps Duo have signed as vaudeville features with the Harris-Parkinson co. for next season, carrying their own scenery for each act. Miss Phelps will also play the soubrette and ingenue roles.

Jessie Couthoui made a special trip from Chicago to Boston and appeared at a big benefit concert in Tremont Temple, May 26. She then went to Virginia Hot Springs, where she joined her father and sister, remaining there a week at the Homestead Hotel. Miss Couthoui has issued a very attractive little book as a souvenir of her new monologue sketch, Eleven Forty P. M., which she is now booking for next season. The act is fully protected by copyright and is the greatest success of Miss Couthoui's vaudeville career. The entire setting will be very handsome and dainty in yellow and white. The portieres and all portable properties were designed by Miss Couthoui.

Louise Sylvester, the sweet singer of ballads, who has met with much success in vaudeville, has been booked for a few Summer engagements in select parks up to Aug. 1, when she will sail for Europe for a short rest, returning to this country in September to fulfill her engagements for next season, a considerable portion of which is already booked.

Mudge and Morton write from London that their act has made a hit over there. They opened at the Oxford and have been re-engaged for a later date, and have also booked the month of September at the London Tivoli.

The Musical Johnstons have arrived in Australia with Tom Nawn's co. and opened at the Palace Theatre, Sydney, on May 14. They report that the entire co. made a big hit, and will remain in Sydney two months, after which they will tour Australia for six months. The co. includes Mr. and Mrs. Tom Nawn, Musical Johnstons, Dorothy Drew, Tossing Austins, Pete Baker, Katherine Dahl, Four Rosebuds, Hiawatha Troubadours, and moving pictures. The Johnstons have added another member to their act and are now known as the Three Musical Johnstons. Mr. Johnston states in his letter that theatricals are in a very prosperous state in Australia, and that all the theatres are doing well.

Edwin Holt and co. will present for the first time in vaudeville, at Celeron Park, Jamestown, N. Y., on June 20, a new sketch, called The Devil Up to Date, written by Horace Gerald.

Leonard A. Emmert and his wife, Mina Griffin, have closed a very successful and pleasant thirty weeks' engagement with the Kingsley Russell co., playing the principal cities of the West. They report success with their new sketches, Notable Noodles and A Call to Arms, written for them by Harry L. Newton. They are spending their vacation at their home, Peoria, Ill.

The New York Theatre Roof-Garden opened last evening under the management of Wayburn and Anderson, with a bill including three special song and dance numbers arranged by Ned Wayburn, Giannini's Royal Marine Band of Italy, Gillette's dogs, Rosa Maynon's birds, Max Waldron, Herbert Brooks, Metzetti Family, Tascott, and the Genaro Soldierno Orchestra.

Waller and Magill's co. opened on the Jake Wells Southern Circuit of parks at West End Park Casino, New Orleans, on June 5, to the largest audience ever seen in the resort. The co. is presenting two comedies a week and a vaudeville bill and has proven such a success that the management has decided to retain it for a second week. The roster includes Waller and Magill, Short and Edwards, Cody and Jennette, Raymond and Clayton, Edith Arnold, and Ruth Dunbar.

Mr. and Mrs. Ben S. Mears produced a new sketch at Proctor's Fifth Avenue Theatre, Sunday, June 5, afternoon and evening, entitled His First Party. They made a decided hit, receiving frequent applause and curtain calls. The skit is bright and introduces some amusing situations. Mr. and Mrs. Mears will play the parks for the Summer and may continue with the sketch for the regular season, although they have some very flattering offers.

The largest department store in a city of nearly half a million proposes to install a theatre and is seeking attractions, such as dog and pony shows, animal acts, high-class specialties, singers, musical acts, etc. Address, with full particulars, "Department Store," care MIRROR.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbe, Chas.—Avenue, Pittsburgh, 13-18.
Acrobatic Girls, Eight—Folies Bergere, Paris, France—indefinite.
Adams, James R.—Luna Park, Coney Island—indefinite.
Adgie's Lions—Manhattan Beach, Cleveland, O., 16-18.
Adler, Flo—Orph., Los Angeles, 6-18.
Agoust and Weston—Orph., San Francisco, 12-18.
Alburtus and Bartram—Circus Variete, Stockholm, Sweden, June-July.
Adrich, Chares T.—Paradise Roof, N. Y., 6-25.
Alexandria, Mlle.—Luna Park, Coney Island, May 10-Sept. 3.
Ainsey, Josephine—Sans Souci Park, Chicago, 12-18.
Allisons, The—Keith's, Boston, 13-18.
Amalia and Manoa—Comique, Spokane, Wash., 6-18.
American Trumpeters, Four—Woolworth's, Lancaster, 13-19.
Antrim and Peters—Avenue, Pittsburgh, 13-18.
Ardelle, Jeanne—Woonsocket Park 13-18.
Armstrong and Holly—Olentangy, Columbus, O., 13-19, Farm, Toledo, 20-25.
Armstrongs, Famous (3)—Atlantic City 13-18.
Ashton, Margaret—Tivoli, London, Eng.—indefinite.
Athon-Wilson-Clarke—Salt Lake City, May 30-25.
Austins, Tossing—Palace, Sydney, Australia—indefinite.
Bachelors, The—Young's Pier, Atlantic City, 13-18.
Bailey and Madison—Keith's, Phila., 13-18.
Baker, Bert—Henderson's, Coney Island, N. Y., 13-18.
Baker, W. L.—Howard, Boston, 13-18.
Baker and Lynn—Athletic Park, Buffalo, 13-18.
Ballerinis—Forest Park, St. Louis, 13-18.
Bandy and Wilson—Springbank Park, London, Can., 13-18.
Barbour, E. L.—Colorado Springs, 13-18.
Barnes, Paul—Keith's, Phila., 13-18.
Barrett Sisters—Charleston, S. C., 13-18.
Barrington, Joseph D.—Palace, Southport, Eng., 13-18.
Barton and Ashley—Empire, London, Eng., 13-18.
Bates Musical Trio—Henderson's, Coney Island, 13-18.
Bennett and Rich—Proctor's 5th Ave., N. Y., 13-18.
Bennett, Laura—Proctor's 23d St., N. Y., 13-18.
Bentley, Musical—Avon Park, Youngstown, O., 13-18.
Bertram, Helen—Orph., San Francisco, 20-27.
Bijou Comedy Trio—Howard, Boston, 13-18.
Bingham, Kitty—Howard, Boston, 6-18.
Binner, Emelie—Palace, Boston, May 30—indefinite.
Blanchard and Wood—Keith's, Phila., 13-18.
Blocksom and Burns—Forest Park, Kansas City, 12-18, Casino, St. Joseph, Mo., 19-25.
Bonda, Bending—Pastor's, N. Y., 13-18.
Bonetti, Whirling—Boyden's Heights, Providence, 13-18.
Borani and Nevarro—Sohmer Park, Montreal, 13-18, Shea's, Buffalo, 20-25.
Bowman, Fred—Howard, Boston, 13-18.
Bretons, The—Elitch's Gardens, Denver 12-18.
Brittons, The—Atlantic Garden, N. Y., 13-18.
Brooks Brothers—Proctor's, Newark, 13-19, Proctor's 125th St., N. Y., 20-25.
Brooks, Herbert—New York Roof, N. Y., 13-18.
Brown and Bartoletti—Springbank Park, South Bend, Ind., 12-18, Olentangy Park, Columbus, 19-26.
BROWNE, WHISTLING TOM—London, Eng.—indefinite.
Burch, Mr. and Mrs. Jack—Mannion's Park, St. Louis, 12-18.
Burton and Brookes—Keith's, Boston, 13-18, Celeron, Jamestown, N. Y., 20-25.
Burton and Burton—South Shore Park, Michigan City, Ind., 13-18.
Bush and Gordon—Robinson Park, Fort Wayne, Ind., 12-18.
Byrne and West—Keith's, Phila., 13-18.
Caffery and Grant—Plymouth Park, Norristown, Pa., 12-18.
Carlin and Otto—O. H., Chicago, 13-18.
Carlo's Dogs—Circle, N. Y., 13-18.
Carson and Willard—Forest Park, St. Louis, 19-25.
Carus, Emma—Paradise Roof, N. Y., 13-18.
Casad and De Verne—Springrove Park, Springfield, O., 19-25.
Caswell, Maude—Algiers, Africa, 1-30.
Chadwick Trio—Steeplechase Pier, Atlantic City, 13-18.
Chatham Sisters—La Petite, Seattle, Wash., 13-18.
Cherry and Bates—Rocky Spring Park, E. Liverpool, O., 20-25.
"Chinese," Johnny Williams—Proctor's 125th St., N. Y., 13-18.
Clark, Wally—Howard, Boston, 13-18.
Clarke and Florette—Collins' Garden, Columbus, 13-18.
Clarke, Wilfred—Robison Park, Fort Wayne, Ind., 12-18, Ramona Park, Grand Rapids, 19-25.
Clinton and Wilson—Kennywood Park, Pittsburgh, 13-18.
Coate, Charlotte—Henderson's, Coney Island, N. Y., 13-18.
Coghlan, Rose—Cleveland's, Chicago, 13-18.
Colby Family—Orph., Los Angeles, 6-18.
Cole and Clemens—Plymouth Park, Plymouth, Pa., 13-18.
Collins and Hart—Paradise Roof, N. Y., May 30-18.
Conroy and McDonald—Keith's, Phila., 13-18.
Conway and Leland—Royal, Islington, London, 13-18, Empire, Shepherds' Bush, 20-25.
Cooper and Robinson—Pinehurst Park, Worcester, 13-18.
Corbett, James J.—Forest Park, St. Louis, 13-18.
Coulter and Starr—Keith's, Phila., 13-18.
Courtney, Maude—Empire, Newcastle, 13-18, Empress, Canterbury, London, Eng., 20-25.
Cox Family Quartette—Butte, Mont., 13-18.
CRESSY, WILL, AND DAYNE, BLANCHE—Woolworth's, Lancaster, 13-18.
Croley and Foley—Howard, Boston, 13-18.
Cullen, James H.—Lake Michigan Park, Muskegon, Mich., 13-18.
Cunningham and Coveney—Howard, Boston, 13-18.
Curtin and Blossom—Butte, Mont., 5-18.
Curtis and Adams—London, Canada, 20-25.
Curtis, May—Henderson's, Coney Island, 13-18.
Cushman and St. Claire—O. H., Chicago, 13-18.
D's and D's—Edison, Olympia, Wash., 13-19, Blaziers, Portland, Ore., 20-26.
Dacre, Louie—Woolworth's, Lancaster, 13-18.
Daniels, Walter—Park, Trenton, 13-18, Woolworth's, Lancaster, 20-25.
Darmody—Casino, Terre Haute, Ind., 12-18.
Davenport, Harry—Chase's, Washington, 13-18, Temple, Detroit, 20-25.
Davis, George C.—Keith's, N. Y., 13-18.
Dawson and White—Proctor's 5th Ave., N. Y., 13-18.
Day, Florence—Avenue, Pittsburgh, 13-18.
De Armo—Bijou, Duluth, Minn., 6-18.
De Voe Sisters—Henderson's, Coney Island, N. Y., 13-18.
Delmore, The Misses—Proctor's 23d St., N. Y., 13-18, Proctor's 5th Ave., N. Y., 20-25.
Derella Brothers—Recreation Park, Pittsburgh, 13-18.
Derenda and Green—Salt Palace, Salt Lake City, 6-25.
Desmond, Mona—Proctor's 5th Ave., N. Y., 13-18.
Diamonds, Three—Butte, Mont., 12-18.
Dickson and Holmes—Norumbega Park, Boston, 13-18.
DOHERTY SISTERS—Krestowsky, St, Petersburg, Russia, May 15-15, Ammont, Moscow, Russia, 16-July 16.
Dooley, J. F.—Pastor's, N. Y., 13-19.
Dorsch and Russell—O. H., Chicago, 13-18.
Doyle, Edouard—Columbus, O., 13-18.
Dumonds, Three—Butte, Mont., 12-17.
Dunbar Family—Recreation Park, Pittsburgh, 13-18.
Dunn and Evelyn—Guvernator's, Atlantic City, 6-11.
Eckert and Berg—Ramona Park, Grand Rapids, Mich., 12-18, Shea's, Buffalo, 20-25.
Edgertons, The—Auditorium, Winnipeg, Man., 13-18.
Edmonds and Cordaire—Howard, Boston, 13-18.
Electric Quartette—Farm, Zanesville, O., 13-18.
Elinore Sisters—Casino, Toledo, 13-25.
Emerson and Omega—Southern Park, Pittsburgh, 13-18.
Emerson and Stone—Proctor's, Newark, 13-18.
Empire City Quartette—Keith's, N. Y., 13-18.
Estus, Ed—Proctor's 23d St., N. Y., 13-18.
Evans and St. John—Proctor's 23d St., N. Y., 13-18.
Evans, May—Southern Park, Pittsburgh, 13-18.
Evans, Ed and Josie—Pastor's, N. Y., 13-18.
Everett Sisters—Monte Carlo, Nome, Alaska, 13-July 2.
Everhart—Cleveland's, Chicago, 6-19.
Falardo—Springbank Park, London, Can., 13-18.
Falk, Eleanor—Paradise Roof, N. Y., 13-18.
Fantas, Two—Novelty, Stockton, 13-18, Novelty Grand, Fresno, Cal., 20-25.
Ferguson and Mack—New Grand, Joliet, 5-18.
Ferguson and Passmore—Mannion's Park, St. Louis, 12-18, New Pavilion, South Bend, Ind., 19-26.
Ferrar and Cole—Orph., Los Angeles, 12-25.
Ferry—Comique, Seattle, 13-18.
Fielding, Hattie—Kennywood Parks, Pittsburgh, 13-18.
FIELDS, W. C.—Empire, Glasgow, Scotland, 13-18, Empire, Bradford, Eng., 20-25.
Fields, "Happy" Fanny—Empire, Bradford, Eng., 13-18, Empire, Newcastle, 20-25.
Finlay and Burke—Casino, Toledo, O., 12-18.
FISHER, MR. AND MRS. PERKINS—Olympic, Chicago, 13-18, O. H., Chicago, 20-25.
Fitzgibbons McCoy Trio—Keith's, Phila., 13-18.
FLETCHER, CHARLES LEONARD—Empire, Johannesburg, S. A., May 28 Sept. 30.
Flood Bros.—Cleveland's, Chicago, 13-18.
Ford, John—Tivoli, London, 23—indefinite.
Ford Sisters—Woolworth's, Lancaster, 13-18.
Foster, Ed—Orph., San Francisco, 13-25.
Fox and Melville—Empire, Portsmouth, Eng., 13-18.
Fox, Mae Joyce—Crystal, Milwaukee—indefinite.
Fox, Will H.—Avenue, Pittsburgh, 13-18.
Frederick—Howard, Boston, 6-18.
Fuller, Ida M.—Folie Marigny, Paris, France, May 2-July 31.
Gardner, Jack O. H., Chicago, 13-18.
Gasch Sisters—Paradise Roof, N. Y., 13-18.
Gassman, Josephine—Sans Souci Park, Chicago, 13-18.
Gavin and Platt—Dayton, 12-18, Fairview Park, O., 19-25.
Gerald, Wm.—Proctor's 23d St., N. Y., 13-18.
Giannini's Band—New York Roof, N. Y., 13-18.
Gillett's Dogs—New York Roof, N. Y., 13-18.
GILLIHAN AND MURRAY—Hopkins', Memphis, Tenn., 12-18.
Gilson, Lottie, and Billy Hart—Pastor's, N. Y., 13-25.
Girard, Helen—Recreation Park, Pittsburgh, 13-18.
Gleeson, John and Bertha, and Houlihan—Shea's, Buffalo, 13-18, Temple, Detroit, 20-25.
Glenroy, James Richmond—Shea's, Buffalo, 13-18.
Golden, George Fuller—Palace, London, England—indefinite.
Goolmans, Musical—Cascade Park, New Castle, Pa., 13-18.
Gordon, Don—Olentangy Park, Columbus, 12-19, Meyers' Park, Canton, 19-25.
Gourley Bros.—G. O. H., Butte, Mont., 12-18.
Gray, Ed—Chase's, Washington, 13-18.
Green and Wiggin—Woolworth's, Lancaster, 13-18.
Gregsons, The—Suburban Park, St. Louis, 12-18, Lake Contrary Park, St. Joseph, Mo., 19-25.
Grey and Graham—Proctor's 23d St., N. Y., 13-18.
Groh, Fielding and Mack—Poli's, Hartford, 13-18.
Guise, Dick and Effie—O. H., Chicago, 13-18.
Harrington, Dan J.—Trout Lake Park, Cortland, N. Y., 13-18.
Hart and Leo—Empire, Cardiff, 13-18, Empire, Swansea, 20-25.
Hart, Willie and Edith—Steeplechase Pier, Atlantic City, N. J., 13-18.
Haskell, Loney—London, Eng.—indefinite.
Hart, Annie—Suburban, St. Louis, 12-18, Forest Park, Kansas City, 19-25.
Hawley and Vass—Unique, San Diego, Cal., 13-25.
Hawtrey, Chas.—Brighton Beach Music Hall, N. Y., 20-25.
Hayes and Wynne—Henderson's, Coney Island, N. Y., 13-18.
Hayman and Franklin—Pastor's, N. Y., 13-18.
Hayward and Hayward—Reeves' Park, Fostoria, O., 12-18.
Heath and Excela—Glenwood Park, Ogden, 12-18.
Heclow, Chas.—Coney Island, Cincinnati, 12-18.
Hedrix and Prescott—O. H., Chicago, 13-18.
Heeley and Meeley—Palace, Shaftesbury, London, Eng., 6-July 25.
Held, Lillie—Henderson's, Coney Island, N. Y., 13-18.
Henry, Eugene—G. O. H., Toledo, 12-18.
Heron, Eddie—Orpheum, San Francisco, 12-25.
Hill, Hamilton—Empire, Leeds, Eng., 13-18, Empire, Bradford, Eng., 20-25.
Hiltonks, The—Pastor's, N. Y., 13-18.
Hodges and Launchmere—Henderson's, Coney Island, N. Y., 13-18.
Hoey and Lee—Circle, N. Y., 13-18.
Hoffman, Lew—G. O. H., Butte, Mont., 6-18.
Holcombe, Curtis and Webb—Circle, N. Y., 13-18.
Holden and Florence—Keith's, Boston, 13-18, Keith's, Phila., 20-25.
Holdsworth, Mrs. Leslie—Collins' Garden, Columbus, O., 13-18.
Hollands, The—Lakeside, Akron, O., 13-18, Springbank, London, 20-25.
Hollis and Kenny—Pastor's, N. Y., 13-18.
Holt, Dan S.—Highland Park, Jackson, Tenn., 6-18.
Hood, Sam—Park, E. Liverpool, O., 13-18.
Hoopers, The—Alhambra, Brighton, Eng., 13-18, Hippodrome, London, Eng., 20-25.
Hoover, John and Lillian—Pastor's, N. Y., 13-18.
Huehn, Musical—Pastor's, N. Y., 13-18.
Jennings and Jewell—Crystal, Cripple Creek, Col., 13-19, Crystal, Denver, 20-25.
Jennings and Renfrew—Southern Park, Pittsburgh, 13-18.
Jesse, Worth and Jesse—American Pavilion, So. Bend, Ind., 12-18.
Johnson and Dean—Budavara, Budapest, 6-30.
Johnson and Wells—Proctor's 125th St., N. Y., 13-19.
JOHNSTONS, MUSICAL—Palace, Sydney, N. S. W., May and June.
Jones and Sutton—Howard, Boston, 13-18.
Jordan and Mott—Grand, Milwaukee, 12-18.
Judd-Tom Family—Recreation Park, Pittsburgh, 13-18.
Kamochi and Walters—Howard, Boston, 13-18.
Karmatz—Dreamland, Coney Island, 6-18.
Kartelli—Paradise Roof, N. Y., 13-18.
Keeley Bros. and Belmont—Henderson's, Coney Island, N. Y., 13-18.
Keley, Mr. and Mrs. Alfred—Celoron, Jamestown, N. Y., 6-18.
Klein, Ott Bros. and Nicholson—Norumbega Park, Boston, 13-18.
Kelly and Bartell—Keith's, N. Y., 13-18.
Kelly and Kent—Keith's, Phila., 13-18.
Kenton, Dorothy—Robinson Park, Ft. Wayne, 12-18, Casino, Toledo, 19-25.
Kenyon and De Garmo—Olympic Park, Newark, 12-18.
Kingsley and Lewis—Proctor's 23d St., N. Y., 13-18.
Kinsners—O. H., Chicago, 13-18.
Kiralfo—Chutes, San Francisco, 6-18.
Kitamura Troupe—Sans Souci Park, Chicago, 13-18.
Koppe—Nona Park, Hamilton, Can., 13-18.
La Dell and Collins—Empire, Minneapolis, 6-18.
La Tell Bros.—Spring Lake Park, Trenton, N. J., 13-18.
La Veen and Cross—Keith's, Phila., 12-18.
La Vine-Cimaron Trio—Keith's, Boston, 12-18.
Lamonts, The—Godfroy's Pavilion, Grand Rapids, Mich., 6-18.
Latona, Frank and Jen—Empire, Shepherds' Bush, Eng., 13-18, Empire, Holloway, Eng., 20-25.
Latimore and Leigh—Reeves' Park, Fostoria, O., 12-18, O. H., Chicago, 20-25.
Lawrence, Al.—Orph., Los Angeles, 6-18.
Le Page—Keith's, N. Y., 13-18.
Le Roy and Woolford—Keith's, Boston, 12-18.
Le Roy, Marie—Southern Park, Pittsburgh, 13-18.
Lees, The—Bijou, Duluth, Wis., 12-18.
Levine and Alma—Kennywood Park, Pittsburgh, 13-18.
Levey, Ethel—Keith's, Boston, 13-18.
Lewis and Ryan—Cleveland's, Chicago, 6-18.
Libbey and Trayer—Oklahoma City, Okla., 12-18.
Lindsay's Animals—Olympia Park, Chattanooga, Tenn., 13-18.
Litchfield, Mr. and Mrs. Nell—Olentangy, Columbus, 12-18, Idora Park, Youngstown, O., 19-25.
Lombard, Preston A.—Chestnut Hill Park, Phila., May 30—indefinite.
Lyne and Leonard—Lyric, San Diego, Cal., 12-18.
Lyons, Toby—Howard, Boston, 6-18.
MacGrath Brothers—Proctor's 23d St., N. Y., 13-18.
McCann Family—Springbank Park, London, Can., 13-18.
McCune and Grant—Orph., Portland, Ore., 13-25.
McDowell, John G. and Alice—Detroit, 12-18.
McIntire and Heath—Keith's, N. Y., 6-18.
McIntire and Rice—Howard, Boston, 13-18.
McShaffreys, Musical—Edison, Olympia, Wash., 13-18.
McWalters and Tyson—Young's Pier, Atlantic City, 13-18.
Macbans, The—Proctor's, Newark, 13-18.
Mack and Elliott—Fort Sheridan Park, Highland, Ill., 6-18.
Mackie and Nash—Dewey, Utica, 12-18.
Madcaps, Three—Keith's, Boston, 12-18.
Madden, Mary—O. H., Chicago, 13-18.
Magic Kettle (P. Garrick)—Proctor's 23d St., N. Y., 13-18.
Majestic Musical Four—Henderson's, Coney Island, 13-20.
Major Sisters Circo Pubillion, Havana, Cuba indefinite.
Manola Family Comique, Spokane, Wash., 6-18.
Mantell and Lamb—Central, Everett, Wash., 12-18.
Marcel's Art Studies—Orph., San Francisco, May 15-18, Orph., Los Angeles, 20-25.
Mario Twins—Sohmer Park, Montreal, 13-19.
Mardo Lake Contrary Casino, St. Joseph, Mo., 13-18.
Marcenos, Three—Henderson's, Coney Island, N. Y., 13-18.
Marlo and Plunkett—Shea's, Buffalo, 13-18, Avenue, Pittsburgh, 20-25.
Marsh and Sartella—Chase's, Washington, 13-19, Proctor's, Albany, 20-25.
Martine Brothers—Keith's, N. Y., 13-18.
Martyne—Park, Shreveport, La., 5-July 13.
Mason and Conrad—O. H., Chicago, 13-18.
Mason and Francis—Proctor's, Newark, 13-18.
Mason and Keeler—Moss and Stoll, Eng., 28 Nov.-18.
May and Miles—Globe, St. Louis, 12-18.
Mayon, John—Pastor's, N. Y., 13-18.
Makin and McCarthy—Keith's, N. Y., 13-18.
Meier and Mora—Palace, Glasgow, Scotland, 13-18.
Melville and Stetson—Chase's, Washington, 13-18.
MEREDITH SISTERS—Stockholm, 3-26.
Merian's Dogs—Keith's, Phila., 6-18.
Merritt, Hal—Keith's, N. Y., 20-25.
Metzeth's Family—New York Roof, N. Y., 13-18.
Meyers and Rosa—Henderson's, Coney Island, N. Y., 13-18.
Midgley and Carlisle—Cleveland's, Chicago, 13-18.
Mills and Elida—Young's Pier, Atlantic City, 1-indefinite.
Mills and Morris—Young's Pier, Atlantic City, 13-25.
Millards, Bill and Bob—Farm, Zanesville, O., 13-18, Casino, Kalamazoo, Mich., 19-25.
Millward, Jessie—Circle, N. Y., 13-18.
Miner and Gallagher—Union, Bakersfield, Cal., May 30-18.
Moore and Littlefield—Avenue, Pittsburg, 13-18, Olentangy Park, Columbus, 20-25.
Morris, John—Circus Variete, Stockholm, Sweden, June-July.

(Continued on page 7.)

VAUDEVILLE.

VAUDEVILLE.

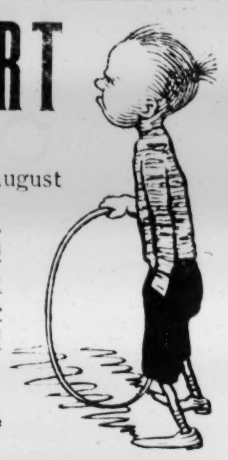
Big Success in Comic Opera.

SULLIVAN AND WESTON

(Jack and the Beanstalk Co.)—*Balto. American*, May 31.—"The hit of the show was J. Francis Sullivan as Sinbad the sailor, and much of the interest devolved upon him. The tale of the Wheel, given by him, with choruses, was heartily enjoyed, and received many encores. 'King Cole' was another which in the hands of Al. H. Weston, made a distinct success." *Balto. World*, May 31.—The hit was J. Francis Sullivan, as Sinbad the Sailor, and he kept things going at a high rate, and with his erstwhile vaudeville companion, Al. H. Weston, as Old King Cole, did a most amusing turn."

(Belle of New York Co.)—*Balto. Herald*, June 7.—"J. Francis Sullivan, who made such a hit last week as Sinbad the Sailor, in Jack and the Beanstalk, was just as funny this week, as Karl, the mortally deranged German. Al. H. Weston, as Blinky Bill, was very amusing and his song a hit."—*Balto. American*, June 7.—"J. Francis Sullivan scored strongly as Karl the polite German lunatic, the part made famous by Sam Bernard. Al. H. Weston was Blinky Bill, a comedy

EVERHART



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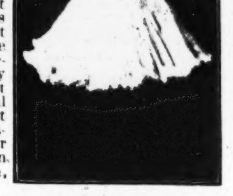

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Scored another great triumph, in season just closed—concert tour of 25 consecutive weeks, under direction Mr. K. M. White, of the American Lyceum Union, who says of her:—

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CHICAGO, ILL.—John Mason and Violet Conrad head the bill at the Chicago Opera House, and the others include Enigmarelle, Zeb and Zarrow, Carlin and Otto, Jack Gardner, Ziska and King, Seager Sisters, Hedrix and Prescott, Cushman and St. Clair, Ruth Nelta, Dorsh and Russell, Mary Madden, Kins Ners, and Dick and Effie Guise.==Cleveland's: Rose Coghlan, assisted by Lynn Pratt and her co., Charles W. Sweet, Midgeley and Carlisle, Everhart, Flood Brothers, Annie Whitney, La Petite Adelaide, Devon Sisters, Lewis and Ryan.==Trocadero: Seaside Belles.==Sam Jack's: Lillies and Lobsters, second week.==Sans Souci: Kitamura Jap Troupe, Josephine Gassman and picks, Keno, Walsh and Melrose, Olson Brothers, and Josephine Ainsley.==Items: Lotta Gladstone captured the Cleveland audiences all week, and Colby and Way and Lewis and Ryan made hits.—Robert McWade's Rip Van Winkle sketch was fairly successful, Helen Ridgeway supporting him capably as the wife.—The Holleway Trio made a hit at the C. O. H., and the Madcaps repeated their Olympic success. O. L. COLBURN.

BOSTON, MASS.—Another Keith programme of the customary high standard is headed by the Fadettes Orchestra this week in an entire change of programme. The other cards are Ethel Levey, who was last seen here in the late lamented My Lady Molly; Mr. and Mrs. Allison (first engagement here), Burton and Brooks, the Madcaps, La Vine-Cimaron Trio, Holden and Florence, Le Roy and Woodford, Rado and Bertman, Al. Weston, Ed Stevenson, and the biograph.==Toby Lyons, who has been as well received at the Howard Athenaeum as he was in The Isle of Spice, still leads the bill, which also includes McIntyre and Rice, Kittie Bingham, Bijou Comedy Trio, Crowley and Foley, Jones and Sutton, Edmonds and Cordaive, Carrington and Coverly, Wally Clarke, Eddie Reeves, Kanochi and Walters, Fred Bowen, William I. Bake Frederick, and the kinetograph.==In the olio with the Summer stock co. at the Palace are Perry and Randell, Adolph Adams, W. H. Burke, Hattie Mills, and the Seymour Family.==With the Butterfly Burlesquers at the Lyceum are Johnnie Weber, Harry La Marr, Devere and Schulty, Thornton Sisters, Barber Trio, and West and Williams.==A strong list of attractions at Austin and Stone's include Lillian Barton, Effie Gray, Tommy West, George Clifford, Hoyt and Burke, Ash and Phillips, Cook, Hall and Johnson, Fleming and Delora, Van Leer and Sacks, Arthur and Thornton.==At Nonnbega Park the rustic theatre presents Topsy Turvy Trio, Klein, Ott Brothers and Nicholson, the Vedmars, and Dickson and Holmes.==Lexington Park, Point of Pines, Crescent Gardens and the Medford Boulevard Theatre will be fully opened to the public by the holiday, 17. There has been great disappointment because the celebration at Charleston has not included a carnival parade this year, and the patronage at the matinees, at the theatre, will be all the greater this year. JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre 13-18 presents an attractive bill, including Edwin Stevens, second week of Merian's dogs (the greatest novelty act ever seen in this city deserving special mention), Bailey and Madison, Kelly and Kent, Fitzgibbons-McCoy Trio, Paul Barnes, Blanchard and Wood, Reidy and Currier, Byrne and West, Conroy and McDonald, La Veen and Cross, Barto and Lafferty, Coulter and Starr, and biograph.==The Trocadero, under the able management of Floyd Lauman, closed 11.==At the Lyceum Little Egypt Burlesquers hold sway 13. Amateur night Friday. Week 20, London Gaiety Girls.==Item: The Musical Union is dictating terms to our vaudeville managers for next season, including increased rates. A lively time may be expected and may result in the return of the lone pianist. S. FERNBERGER.

KANSAS CITY, MO.—At Hopkins' Forest Park 5-11 the usual attractive bill drew good audiences, who were very appreciative. George Wilson, the veteran, was given the place of honor and his monologue pleased immensely. J. Aldrich Libby and Katherine Trayer were also well received. Falke and Semon's comedy act was above the average and won favor. Mlle. Amoros and Mlle. Charlotte in a trapeze act, Steve Jennings, and the Four Nelsons completed the bill, all being well received.==In the German Village at Electric Park 5-11 Mildred Glover and her Pickaninnies were the feature, winning loud applause. Lulu McConnell, a Kansas City Girl, also won much favor with her songs, while Gillahan and Murray, the popular song and dance team, were retained for another week. Liberati and his band remain the feature at Electric Park 5-11, playing to large crowds. Vocal numbers by Signor Michele Guarini, Bernard Begue, Katherine Klarer, and Maria Valdes won loud applause. Vaudeville in the German Village also drew large crowds.==At Forest Park 5-11 the usual big Sunday crowd opened, followed by good business during the week. The theatre offered an attractive vaudeville bill, that was well patronized. Lenges' Band was a popular feature, while the numerous concessions all enjoyed a liberal patronage. Two balloon ascensions daily by Charles Broadwick and Mlle. Maud were the features of the week.==Items: Charles Broadwick, the aeronaut narrowly escaped death while making his balloon ascension 7. After having ascended some three hundred feet the top of the balloon blew out, causing the entore appratus to come to the ground. Luckily the balloon fell on the trolley wires, which broke the fall, and the aeronaut escaped unhurt.—Signor Liberati also narrowly escaped death, or at least serious injury, in an automobile accident while returning from Electric Park one evening last week. The automobile was struck by an electric car and utterly wrecked. The occupants were thrown to the street and thoroughly shaken up, but not seriously injured. D. KEEDY CAMPBELL.

ST. LOUIS, MO.—Colonel Hopkins has prepared an exceptionally strong bill for Forest Park Highlands week of 12-18, including James J. Corbett, Clara and Arthur Ballerini, Reiff Brothers, Fred and Annie Pelot, and Mayme Shockey, a St. Louis girl, who is making her first professional appearance.==The toboggan slide at Mannion's Park is a first-class novelty, which has set Southsiders to talking. The vaudeville bill for 12-18 includes Colby and Way, John A. West, Three Walseys, Ferguson and Passmore, and Mr. and Mrs. Jack Burch.==The musical stock co. at West End Heights is furnishing lots of amusement. In the vaudeville bill for 12-18 are Delmay Sisters, Camille Calhoun, and the Blondenettes, while the stock co. will present Three Jolly Sports.==Commencing 12, the Merry Maiden Burlesquers began a week's engagement at the Standard. The olio includes Mitchell and Browning, Perry and Spencer, Carney Dermodey, and the Alpine Family. The two burlesques are A Night at Stanley's and Lose-Me-Anna.==Suburban Garden is rapidly gaining prestige since its opening this season, and the vaudeville bills which Manager Rice is presenting are of generous merit. J. A. NORTON.

HARTFORD, CONN.—Poli's (S. Z. Poli, mgr.; Louis Kilby, res. mgr.): The large attendance week of 6 has resulted in continuing the season longer than expected, and the house will not close for several weeks yet. The present bill has proved a drawing one, including Harding and Ah Sid, De Witt, Burns and Torrance, Maddox and Wayne, Collins, Madell, Terrell and Simon, the Brittons, Mlle. Olive, the electograph, and the Four Hills. The latter were summoned Monday after the matinee to fill the place of Harrison Armstrong and co., Mr. Armstrong willingly withdrew for further pruning and changes in his act.==The Wilbur Opera co. is struggling at Capital Park with mosquitoes and Arctic waves—not an agreeable combination. The Mascot and Chimes of Normandy divided week of 6 and were well presented, considering the handicap. The Raspberries, the secret vaudeville order which had its origin at Poli's, is rapidly spreading all over the country, and the local grand lodge is in receipt daily of reports of new branches being instituted. The latest is a branch "bush" established in London. A. DUMONT.

MILWAUKEE, WIS.—Star (F. R. Trottman, mgr.): The Blue Ribbon Minstrel Girls gave a good entertainment to full houses, 5, special mention being due Pearl Bradburn, Emma Kranse, and Margaret Rosa. The olio brought out Le Roy and Le Vanion, Cooks and Hays, Ward and Bradburn, Orth and Fern, and the Five Flying Banvards, who presented a clever aerial act. City Club 12-18.==The Crystal offered another pleasing bill before crowded houses week 5, good specialties being given by Marvelous Geer, Bonnie Maie, Fred and Mae Wadell, S. F. Burdick, and the Crystalgraph motion pictures.==Davidson (Sherman Brown, mgr.): The closing week of vaudeville, under the management of Arthur Fabish, was little improvement over last week's indifferent bill. Artie Hall being one of the saving features. Others on the programme were J. A. Probst, Keit and Rosick, Frederic Hawthorne and Helen Myrtle, Mary Madden, and the kinodrome.== The Grand closed 5 and will not reopen before Sept. 1. CLAUDE L. N. NORRIE.

TOLEDO, O.—Casino: Cold, disagreeable weather has played havoc with the attendance at the Summer houses so far. The bill for the week closing 11 included Jack Norworth and his charming wife, Louise Dresser. The latter, however, was unable to appear the first part of the week, owing to a relapse which followed a slight operation which had to be performed upon her throat. Waterbury Brothers and Tenney gave a good musical sketch, and the Gagnoux are fine jugglers. Brown and Bartoletti were clever in dialogue and dances. The team work of Henderson and Ross was good.==The Farm's bill was exceptionally strong and had as headliners Fred Hallen and Molly Fuller. Nellie Seymour was pretty. Cal Stewart's Yankee stories are inimitably told. Reata Winfield's violin work was one of the bright features. Smirl and Kessner made good in an acrobatic turn, and Frantzmathes and Lewis have no superiors with the rifle and revolver.==The Grand is presenting a ten-cent vaudeville bill. C. M. EDSON.

JERSEY CITY, N. J.—Park Theatre, Bayonne (Leon Stears, prop.; J. M. Lederer, mgr.): Week 5-11: Dolan and Lenharr, Hoey and Lee, Zimmer, Naynon's birds, Hodges and Laurehmere, Estele Wordette and co., Garden and Somers, and Valreno Brothers.==Items: Jesse Burns, late manager of the Utoplan Burlesque co., has signed for next season as manager of Harry Williams, Jr.'s, Imperial Burlesquers. His wife, Lillian Washburne, will also be a member of the co.—Frank Fogarty, the Dublin minstrel, and his wife, Helen Trix, the whistler, leave for New Orleans 12, where they will remain twelve weeks.—Zimmer, the juggler, has made a hit at the Park.—Dolan and Lenharr caught on heavy with their old act.—Hoey and Lee have a lot of good songs and jokes.—Garden and Somers are clever xylophone players. WALTER C. SMITH.

NEWARK, N. J.—Proctor's: Excellent bill pleased good houses May 30-4. Blanche Ring, Henry E. Dixey and co., Mr. and Mrs. Mark Murphy, William Gerald and co., Spenser Kelly, Le Roy and Walby, Martin and Ridgeway, Hastings and Finn, and Barney Reynolds. Week 6-11: Robert Downing and co., Kennedy and Evans, "Chinese" Johnny Williams, Johnny Hoey, Gebest Sisters, O. M. Mitchell, Grey and Graham, and the kalatechnoscope.==Olympic Park has opened for the season. Good vaudeville, including Serita, Yamamoto Brothers, James Irwin, Martine and Balno, St. Belmos, Roberti and others. FREDERIC T. MARSH.

WASHINGTON, D. C.—The closing week of Chase's, of an unusually prosperous season, presents an admirable bill 13-18, embracing Amelia Summerville, Harry Davenport, Melville and Stetson, the Yamamotos, Ed Gray, Taffrey's dogs, Marsh and Sartella, and the vitagraph.==The Henry Burlesque co., consolidated with the Lyceum Stock co., is the attraction at the Lyceum. The new specialists are Sparrow, W. J. Keller, Esher Sisters, and Watson and Myers. JOHN T. WARDE.

SAN FRANCISCO, CAL.—The Orpheum is presenting a good bill 5-11. The headliners are Ferrer, Cole and co., presenting A College Chum; Gaston and Stone in A Briney Whiff; Powers Brothers, Colby Family, Marcel's living pictures, Al. Lawrence, the mimic; Belle Gordon, and Burke, La Rue, and the Inkey Boys are all good.==The Chutes has Alfons, Renee and Allen, Mr. and Mrs. Ben Hume, Two Fantas, George and Laura Lewis, Mildred Manning, and the animatiscope. OSCAR SIDNEY FRANK.

PITTSBURGH, PA.—Avenue (Harry Davis, mgr.): The attendance at this house remains good, and the bills offered merit it. Week 13-18: Charles Abbe and co., Tochow's cats, Victor Moore and Emma Littlefield, Will H. Fox, Zazell and Vernon, Winona Winter, Quigley Brothers, Rose and Hatch, the Wilsons, and the kinetograph. ALBERT S. L. HEWES.

CINCINNATI, O.—The vaudeville theatre at Chester Park 5-11 presented a good Summer bill, including Gruet and Gruet, Darmody, the juggler; Leon, the illusionist; Will McDermott and Her, Burke and McDonald.==At Coney Island 5-11 were John B. Morris and Lizzie Parker in a rural sketch; Youngs and Brooks, Frank Binney and Kittie Chapman in a musical sketch, and the Nellos in a wire act. H. A. SUTTON.

PROVIDENCE, R. I.—Westminster (George H. Batcheller, mgr.): The entertainment 6-11 by the Zanfretta and Lacentra Girls from France co. attracted fair houses. HOWARD C. RIPLEY.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): For week May 30-5 two new turns were offered. Madame Slapoffski took the highest honors of any singer that has appeared on the local stage. She is a genuine artist and made a tremendous hit. Charles Deland and co. put on a fetching little musical skit, but the four pretty girls in the co. were the best part of the act. Hume, Ross and Lewis were well received. Doing a second week were Clara Ballerini, George H. Wood, Ballerini's dogs, Midgley and Carlisle, and motion pictures.==Item: Martha Adams, who is with the Deland co., finishes her engagement and leaves immediately for New York, where she is to understudy to Florence Bindley in The Street Singer. Miss Adams is a charming actress of much ability and has a host of friends in this city.

ATLANTIC CITY, N. J.—Young's Pier Music Hall (Harry D'Esta, mgr.): Moore and Littlefield, Francelli and Lewis, Orloff Troupe, Gardiner Children, Rhodes' marionettes, and the vitagraph constituted the bill May 30-4. Week 6-11: Murphy and Willard, Howard and Bland, Marsh and Sartella, Raynold's bull terriers, Ellen Richards, Rhodes' marionettes, and kinetograph. McWaters and Tyson, Estelle Wordette and co., the Batchelors, and Lyones 13-18.==Steeplechase Pier (G. W. Clement, mgr.): Ward and Clancy, Catherine Tweed, Lizzie Snyder, Forrest and Laurence, the Siddons, the Beemers, Sherman and Fuller, the vitagraph. Good business. Week 13: Joe Watson, Will and Edith Hart, Pinard and Gaffy, Tony Baker, Chadwick Trio, Harry A. Ellis, May Parker, and Mildred Flora.

NEW ORLEANS, LA.—West End (J. J. Corcoran, mgr.): This resort is the mecca for all those who seek the lake breezes, and an entertaining evening of music and vaudeville. The average attendance continues to be 10,000 nightly. Paoletti's Band is still the musical feature, and the vaudevillians are: Charles Raymond and Nettie Clanton, Waller and McGill, Edith Arnold, Cody and Sennette, and Short and Edwards, all entertaining in their way. The vitagraph continues a feature.==The Audubon Park and City Park managements alternate with nightly concerts.

BUTTE, MONT.—Family Theatre (Charles E. Alsop, mgr.): S. R. O. entire week May 27. For week 5: Allbright and Walton, the Albions, Ford and Vokes, Seymour and May, Verne and O'Brien. Week 13: Mahoney Brothers, Brydon dog circus.==Grand Opera House (Dick P. Sutton, mgr.): Lewitt and Ashmore, Joseph Dower, Walker and Schuck, Bissonette and Newman, Ashton and Earle and Anderson. Crowded houses all week.==Empire: The Xerxes, Williams and Hammer, Baby Helen, Kraft, Curtain and Blossom, and moving pictures. Capacity week 27.

EVANSVILLE, IND.—Cook's Park Theatre (Harry Laurence, mgr.): The Kibbey Stock co. May 29-5 drew fair houses. The co. reorganized and now known as the Osburn Dramatic co., play here 6-12. Ethel Tucker 12-26 and vaudeville week 26.==West Heights Theatre (H. B. Campbell, mgr.): The bill week 6-12 embraces Farrill Bates, the Burchs, Melville and Conway, and H. B. Campbell. Attendance has been very fair.==Oak Summit Park Theatre opens season 12 with vaudeville.==All the parks have been very popular so far, extensive improvements in each have been made.

DAYTON, O.—Fairview Park (A. J. Ward, mgr.): Season opened May 29. Many new attractions make this park one of the most complete in the country. Vaudeville bill offered 29-4 is of unusually high standard and has drawn great opening crowds.==Items: G. C. Miller, business-manager, and Clarence Miller, treasurer of the Victoria Theatre, have gone to Columbus to spend the Summer.—G. P. Burrows, manager Park and the New National, will spend the Summer pushing the construction of the New National, so as to have everything complete for opening early next season.

LANCASTER, PA.—Woolworth Roof-Garden (John B. Peoples, mgr.): Business continues good 6-11 with Clayton White and Marie Stuart, Moore and Littlefield, Fred Stuber, Sunderland and Fooda, the Hurleys, Brooke Eltrym, and Smith and Powell. White and Stuart made a big hit. For 13-18: Greene and Wiggins, Francesca Redding and co., Four American Trumpeters, Cressy and Dayne, Louie Dacre, Ford Sisters.

FORT WAYNE, IND.—Robinson Park (George H. Fisher, mgr.): Week May 29-4 opening. Good business entire week with Myles McCarthy and Aidia Wolcott, Alice Raymond, Gallagher and Barrett, Ville Daughters, Frank La Mondue, and City Packard Band Concert (local). Large crowds. Special musical feature 7-11, Banda Rossa. Week 5-11: Kitamura's Japanese Troupe, Montgomery and Pearl, Sophie Barnham, and Frank O'Brien.

BUFFALO, N. Y.—Atlantic Park is doing a tremendous business, and all of the concessioners report good results. An excellent theatre has been erected and admission will be free after gate fee has been paid. The very best vaudeville acts have been engaged. Those appearing week 6 were Winona and Banks Winter, Adele Purns Onri, Mr. and Mrs. Larry Shaw, Tsuda, and the Kilties' Band as headliner.

COLUMBUS, O.—Olentangy Park Theatre (W. W. Prosser, mgr.): A fine bill 5-11 was headed by Will M. Cressy and Blanche Dayne, whose work is always effective. The remainder of the bill was made up of Jones and Walton, Duffy, Sawtelle and Duffy, Claude and Fanny Usher, and Dorothy Kenton. The attendance is increasing steadily and prospects are good.

PORTLAND, ORE.—Arcade: Queen, Stowe and Diamond, Watson and Tran, Perry and Whiting, Harry Howard, Kate Coyle, and bioscope.==Lyric: Pen Egan, Flora St. Ives, the Miltons, Bicycle Bill, Merillios, Raymond Baldwin, and vitascope.==Bijou: Ferry, human frog; Bartelmus, B. F. Forbes, Gardener and Stoddard, Holmes and Waldron, Owens and La Marr, and Edna Foley.

OGDEN, U.—Glenwood Park (C. H. Kircher, mgr.): Cosgrove Orchestra to good crowds 2, 3. Sacred concert (home talent) to large crowd 5.==Utahna Park (W. R. Gourley, mgr.): May 30-4: Leon and Leona, Hughes and Kenton, Bates and Ernest, Harrison Brothers. Fair attendance. Little Bo Peep Operetta (local) to good crowd 5. This is strictly a temperance resort.

PUEBLO, COL.—Earl Theatre (G. M. Morris, mgr.): Specialties week May 30 including Leo and Sulkly, Jupiter Trio, Ralph Riggs, and the Randalls and Breens. Honors divided. The Western song marvel, Sloan, in his illustrated numbers, is still a topliner.==Empire (A. F. Hornung, mgr.): A good bill of comedy and specialty week 30. Attendance good.

SAGINAW, MICH.—Riverside Park Casino (L. W. Richards, mgr.): Josephine Ainsley, Eckert and Berg, James J. Morton, Keno, Welsh and Melrose, and biograph. Excellent houses May 29-4. Ballet Unique, Lynch and Jewell, Merritt and Rosella, A. P. Langdan, Ziska and King 5-8. Francis McNulty, Carleton and Terre, Eckert and Berg 9-11.

PEORIA, ILL.—Sans Souci Garden (Urban Amusement Co., mgrs.): Week 6 good business.==Weast (C. F. Bartson, mgr.): Quinlan and Howard, the Robbins (holdovers), the McCulloughs, and Moncref and Smith. Good bill; ditto attendance.==Jacobs (A. F. Jacobs, prop.): A Miner's Daughter by stock co.; also vaudeville.==Patrons pleased.

LONDON, CAN.—Springbank Park (C. E. A. Carr, mgr.): Bill 6-11 is composed of Eldridge, Dora Pelletier, Mooney and Holbein, Harry B. Lester, and the cineograph. Business good. Week of 13-18: Bandy and Wilson, Emilie Sobers, Georgia O'Ramey, Falardo, McCann Family, and the cineograph with new pictures.

WINNIPEG, MAN.—Edison Unique (Nash and Burrows, props.): M. Samuels, the Allyns, L. O. Whittier, Barth and Krage, and moving pictures May 23-28 to S. R. O. Week 30-4: Tom Martin, Em Johnson, the Allyns, L. O. Whittier, and pictures to S. R. O.

OTTUMWA, IA.—West End Heights (Caldwell's Park): Opened May 30 to fine business, continuing to 4, presenting Hardie Langdon, Jundt and Ivora, Morton and Hunt, and Fern Thomas. The addition of vaudeville at this popular park is a wise move and will make money.

SPRINGFIELD, O.—Spring Grove Casino (E. F. Martiny, mgr.): The bill week 6-11 was composed of Petching Brothers, Latimore and Leigh, Ernest and Burt, Senator Frank Bell, Lottie West Symonds, and kinetograph. Programme was good and gave satisfaction to fair patronage.

NILES, O.—Avon Park (Joseph W. West, mgr.): Week 4-11: Lavine-Cimaron Trio, Al. Carleton, Georgia O. Ramey, Horace Vinton and Ida Clayton, Duffy, Sawtelle and Duffy, and Three Hickmans. Good bill and business. Bad weather prevented several performances.

HARRISBURG, PA.—Paxtang Park (Harrisburg Traction Co., mgrs.): The Boston Vaudeville co. closed a week of fair business 4. This is a good co. and pleased. Bijou Vaudeville co. opened for week 6-11, and are giving satisfaction to good business.

DETROIT, MICH.—The bill at the Temple 5-11 included Hedrix and Prescott, Marlow, Plunkett and co., Seiger Sisters, McPhee and Hill, Elizabeth Murray, a great favorite; Ed F. Reynard (big hit), Melani Trio, Zeb and Zarrow, Walter Wilson, and the kinetograph.

CLEVELAND, O.—Euclid Avenue Garden Theatre will open 13 with a high-class vaudeville bill including Madame Avery Strakosch, Holloway Trio, Four Madcaps, Shean and Warren, and the American Band, under the leadership of Max Faetkenhauer.

MEMPHIS, TENN.—Hopkins' East End Park (A. B. Morrison, mgr.): Week 5-11 splendid crowds received a bill including Laura Millard, Jimmy Wall, Walkhund and Theckea, Spissel Brothers, Mazuz and Mazett, and Mlle. Schell.

STOCKTON, CAL.—Novelty (Alex. Kaiser, mgr.): The following form an excellent programme week May 29-5: Waldo and De Vere, Walter C. Jones, Dell and Frada, Pete Dunsworth, the Robinsons, and motion pictures.

ERIE, PA.—Waldameer (H. F. Wilber, mgr.): Week 6-11: Harry Brown, the singing cartoonist; Baker and Flynn in The Electric Boy, Thomas Hayes, Martin and Quigg, and St. John and Lefevre pleased. Attendance large.

CHEYENNE, WYO.—Crystal (Crystal Amusement Co., mgrs.): A Wise Woman 2. Excellent co. to good house. Bingham and Gale, E. L. Barbour, Nellie Reveille, Pringle and Kenwood, and E. Lewis Burdick 6-13.

NEW CASTLE, PA.—Cascade Park: Week 6-11 Amann and Hartley, May Evans, William Cahill, Van Brothers, and Emerson and Omega gave good performance. Business fair.

BUTLER, PA.—Alameda Park (Fisher and Walters, mgrs.): Week 6-11 Kumins Trio, Antrim and Peters, Jennings and Renfrew, and the Great Haywood. Excellent performance; business fair.

CANTON, O.—Lake Park Theatre (T. K. Albaugh, mgr.): Herald Square Opera co. 5-18. La Mascotte 5-7 opening to 1,200; pleased. Chimes of Normandy 8-11. Two performances daily.

ST. PAUL, MINN.—Star (Mort H. Singer, mgr.): The Trocadero Burlesquers gave an attractive performance and drew good houses week 5-11. Anna Hill, Amie Carter, and Tom Haverly scored.

OKLAHOMA CITY, OKLA.—Delmar Garden (Sinopoulo and Marre, mgrs.): Week May 30 the Great Pascate, Shannon and Lucier, Baader Lavell Lefever Trio, Pierse and Roslyn, and kinodrome.

ZANESVILLE, O.—Farm (H. J. Kelley, mgr.): Business week ending 4 good in spite of bad weather. Week 6-11: Manyree and Shurchlie, Criss Sisters, Will Fields, Minnie Way, and Nick Russell.

CAMBRIDGE, O.—Midway Park (H. B. Marston, mgr.): Bill week 6: Millard Brothers, Nellie Baker, Douglas and Douglas, Two Rowes, and band concerts to fair business.

DAYTON, O.—Fairview Park (A. J. Ward, mgr.): Vaudeville 5-11: five excellent acts to fine business. Everything at the Park doing splendidly in spite of unfavorable weather.

PETERSBURG, VA.—Ferndale Park Casino (William F. French, mgr.): Opened 6 with Seller's Juvenile Minstrels. Small business; pleased.

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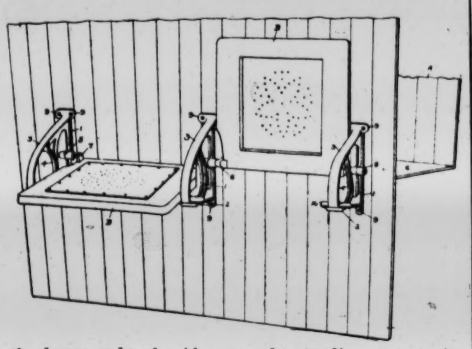
Henderson's, Coney Island, June 13-20. Open time, June 27; Aug. 1-8-22-29.

STAGE AND AMUSEMENT INVENTIONS.

Prepared exclusively for THE MIRROR *by H. B. Wilson and Company, Patent Attorneys, of Washington, D. C.*

Micajah C. Henley, of Richmond, Ind., filed March 7, 1903 a bracket comprising a wall plate formed with an outwardly curved arm, lugs formed integral with

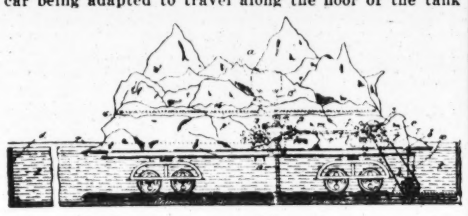


the lower ends of said arm and extending on opposite sides thereof, and hollow bearings formed integral with said wall plate at an approximately central point above said lugs, and projecting on opposite sides of said bracket.

Arthur C. Morgan, of Detroit, Mich., filed April 18, 1903 a scenic railway, the combination with an upper and a lower course or track, a gradient connecting the lower end of the lower course with the

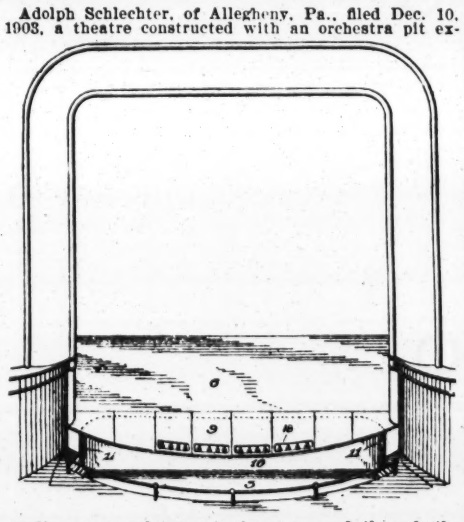
upper end of the upper course, and a portion curved around said gradient intermediate the upper and lower courses, of a framework for supporting both courses, and a tunnel intermediate the upper and lower courses and through which one of the courses extends, said framework also forming the framework for said tunnel.

Edward J. Austen, of St. Louis, Mo., filed Dec. 7, 1903 a scenographic apparatus, the combination of a scenograph, a tank containing water, a car mounted on wheels and supporting the scenograph, the said car being adapted to travel along the floor of the tank



within the said water, a motor fixed on the car, a toothed rack fixed on the said floor longitudinally with the car, a shaft mounted in bearings fixed to the car, a toothed wheel fixed on the shaft and engaging the said rack, and means for rotating the shaft from the said motor, substantially as described.

Adolph Schlechter, of Allegheny, Pa., filed Dec. 10, 1903, a theatre constructed with an orchestra pit ex-

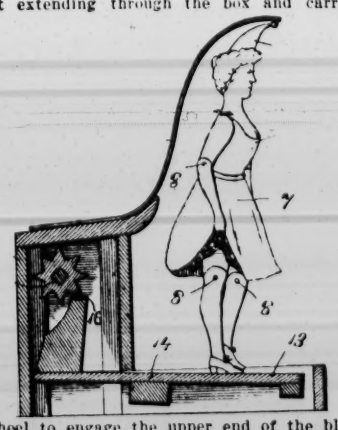


tending rearward beneath the stage and through the plane of the proscenium wall.

William S. Reed, of Leominster, Mass., filed Feb. 28, 1903, an apparatus comprising a track having elevated portions and a depressed portion, a body of water in which the depressed portion of the track is submerged, and a vehicle having wheels adapted to

run on said track, the body of said vehicle having a pointed front adapted to displace the water and prevent its entrance into the body of the vehicle, the said vehicle being guided by the track into, through and out of the water.

Young F. Pinnick, of Hymer, Kan., filed Oct. 28, 1903, a dancing toy consisting of a frame having a box on one end thereof, a platform pivoted at an intermediate point to the frame and having one end extending into the box, the end of the platform extending into the box having a block raised therefrom, a shaft extending through the box and carrying a



star-wheel to engage the upper end of the block, an elastic hanger secured to the top of the box and projecting upwardly therefrom over the platform, and a jointed figure suspended from the upper end of the elastic hanger, the lower extremities of the figure continually resting on the platform in advance of the pivotal point of the latter.

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